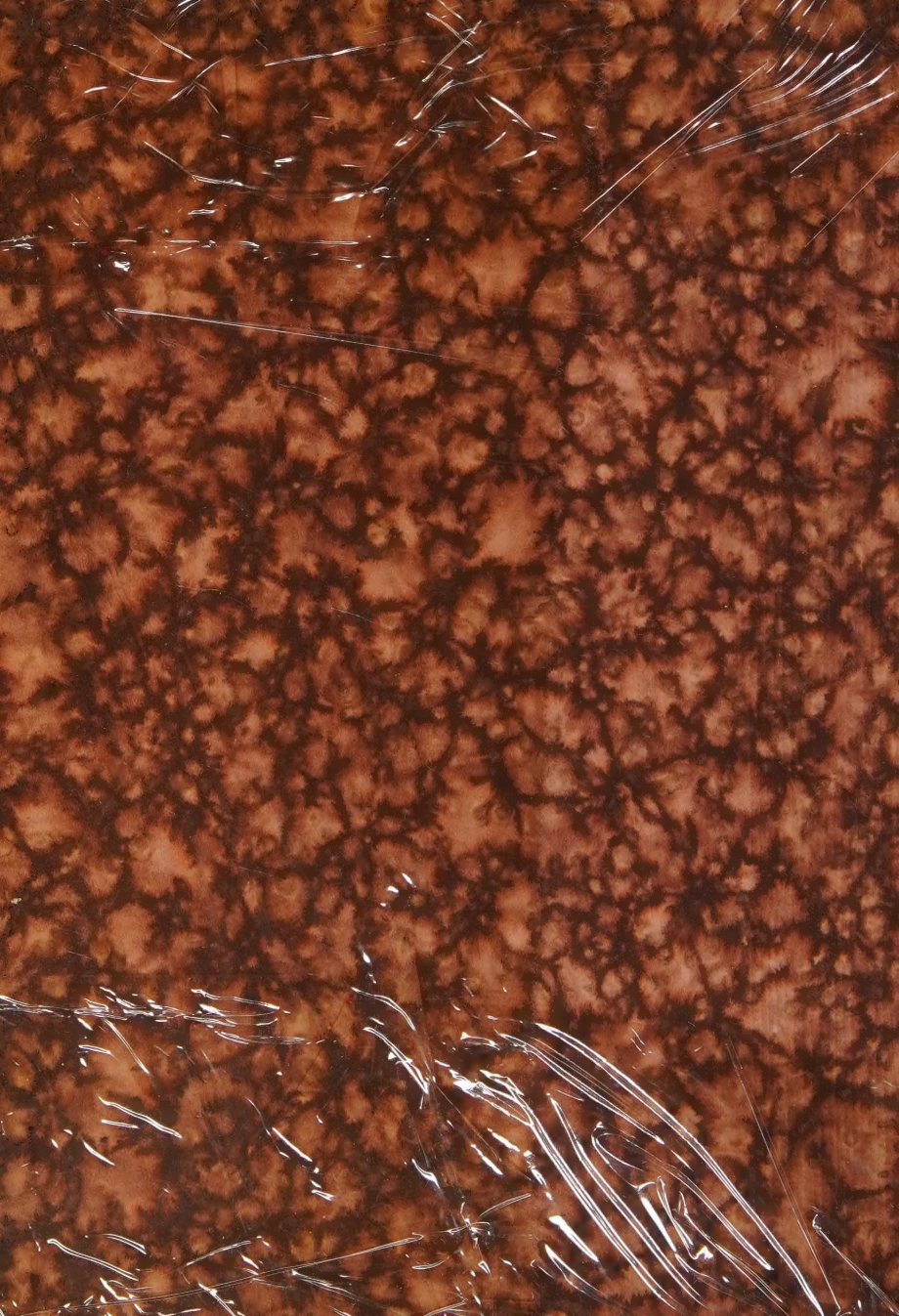

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EIGHTEEN CONCERTOS

for

PIANO and ORCHESTRA

by

WOLFGANG AMADEUS MOZART

in 3 volumes
containing all known original Cadenzas

Edited by
Friedrich Blume and Hans Redlich

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Edition Eulenburg

CONCERTO

E♭ MAJOR

for

Pianoforte and Orchestra

by

WOLFGANG AMADEUS MOZART

Köchel, No. 482

Composed, 16th December, 1785, at Vienna.

Edited from the original MS. and
the complete edition of Mozart's works,
and with Foreword by
FRIEDRICH BLUME

Ernst Eulenburg, Ltd. 36/38 Dean St., London, W.1.
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W. A. MOZART

PIANO CONCERTO E♭ MAJOR (KOECHEL No. 482)

During his work on *Figaro* Mozart wrote three piano concertos: the present one in E♭ major (Koechel 482, completed on December 16th, 1785) and the two in A major (488) and C minor (491) which were composed in the course of the following three months. They indicate, as does *Figaro* among the operas, a turning point in Mozart's work. With the D minor concerto (466) Mozart adapts the piano concerto closely to the tendencies prevailing in symphony and string quartet. With the utmost consequence a multitude of continuations and developments, filling and forming the entire work, had originated there from a uniform nucleus. It was the climax of a development which is still pursued in the C major concerto (467) but has already been turned into a new direction. The concentration of the individual movement on the logic of form, and of the entire work on symphonic and thematic unity still prevails. One year later the C minor concerto (491) undertakes a farreaching advance into the world of sound and sentiment of the romantic age; it opens up prospects which only a later generation should investigate[1]).

Between these poles stand the two concertos in E♭ major (482) and A major (488) with their genuine attempt to return to the „veritable" world of the concerto, the art of fascinating, spirited entertainment. But the gap which has been torn open by the preceding works (466, 470) can no longer be covered up. For Mozart the concerto, alike the other forms of instrumental music, has become a vessel of passion and mental soliloquy. He cannot simply return to the *causerie* of the *salon*. The poetry retains a personal note satiated by experience. And thus these two concertos, maybe so highly esteemed by the romantic age for this very reason, stand very noticeably between the spheres: seemingly quite occupied with the fascinating play of whims and imagination, actually only spreading screening veils over the permanently sensed unfathomable, abysmal depths of life.

The unrestrained abundance of thematic ideas, held together in the C major

[1]) Cp. my introductions to the revised editions of the piano concertos in B♭ major, D minor, C major, C minor, and D major (Koechel 450, 466, 467, 491, 537; Eulenburg Scores Nos. 743, 721, 739, 740, 719); also my study on „Die formgeschichtliche Stellung der Klavierkonzerte Mozarts" in the Mozart-Jahrbuch II, 1924.

concerto by the form of development of the movement and the unity of purpose, dissolves in the E♭ major and A major concertos into a seemingly irregular play of contingencies. The virtuose brilliancy appears more as an end in itself, the tonal beauty becomes more prominent as a quality of its own. The E♭ major concerto (482) is steeped in the enchanting timbre of wood wind and horns. The delight of the finale is the charming dalliance between piano and wind instruments, especially the horns, in the figurations and the passages leading back to the theme which each time are treated similarly but always varied. The *rondo* form, which Mozart employs as a loose framework for his everchanging images, is overshadowed by the colouristic effect and charm of detail which reach their climax in the A♭ major middle movement (*Andantino cantabile*). Here, especially, we feel the world of *Figaro*. The manner in which gossamer blissfulness of sound is spread over this very simple *Lied* theme, how it seems to develop in perfect purity and sensuous beauty, and how with almost romantic irony, notwithstanding the comfortable ease, the unreality of this beautiful world is conveyed and a foreboding of its delusiveness is produced, and how suddenly the delicate picture is dimmed and transformed by just a few modulations; all that points already to the last period of Mozart's work. At the time of the D minor concerto it would still have been impossible in this form. Similarly, in the first movement, the strict tension of form relaxes in favour of details, and again colouristic interests come to the fore. Most clearly, however, the new purpose is revealed in the middle movement which, before an elegiac background for the variations (piano with strings or *tutti*), makes matchless crystal splendour gleam in the episodes in E♭ major and C major (wind group, or wind solos with string accompaniment); the deep tragedy of experience, irradiated by the fascinating, passionate, but not quite real profusion of sensuousness.

The revision was carried out according to the same principles as that of the above mentioned concertos (cp. footnote on preceding page). The manuscript is the property of the Prussian State Library in Berlin. I have to thank Dr. A. A. Abert for her collaboration. Also in this concerto a number of mistakes were traced in older editions, especially a multitude of wrong and distorting phrasings and dynamic signs, although Mozart's manuscript, also in this case, clearly shows his intentions in spite of a few slips of the pen. Phrasings once they are introduced, for instance, are either retained or merely indicated when the same theme returns, or they are left out altogether, which means nothing else but their sensible reapplication. Dynamic signs not contained in the manuscript are shown in square brackets, as far as they can be clearly inferred from the context. Long *appoggiaturas* were written out when there was no doubt as to their execution; the manuscript, for instance, shows the 4-demisemiquaver figures of the second movement (bar 11; bar 64, 3rd quaver;

bars 73, 74, 75, etc.) as long *appoggiaturas*. Otherwise the original *appoggiaturas* were retained. Trumpets and *timpani*, which are missing in the autograph score and were added in Mozart's hand in the parts, bear no dynamic signs as they only occur as *tutti* instruments, that is *forte*. The only passage where the phrasing remains dubious is the wind passage in the second movement, bars 64 seq.; it was arranged according to the greatest probability. A few minor clerical errors shall be quoted: page 22, bar 192, the „F" is missing in the left hand of the piano; page 36, bar 292, the 1st Clarinet wrongly has „D" instead of „E♭"; page 49, bar 61, in the autograph the third note in the right hand of the piano is „F"; page 74, bar 131, the „A" is missing in the left hand of the piano; page 91, bar 331, the 2nd Horn is missing.

It is remarkable to find in all of Mozart's piano concertos, also in this one, the thorough bass function of the piano throughout. For technical reasons this could not be shown in the score, but it should be given careful attention in practice. This applies to the whole concerto throughout, even, for instance, during the chains of shakes in the third movement, bars 209 seq., but not in the second movement, bars 173—176, because the sing basses are silent. That this is not prescribed by Mozart as a matter of „routine" — those who know Mozart's autographs with their meticulously exact writing would not assume it, to be sure—is proved by the recurrence, page by page, of the "*col basso*" in the left hand of the piano, also by the few exceptions explicitly marked by rests: these are always the wind episodes, thus in the 1st movement bars 3—6, 46—50; in the 2nd movement from end of bar 64 to bar 92; 3rd movement, bars 24 seq., 51 seq., 144—146, 378 seq., and finally, as a further, specially marked exception in the 3rd movement, bars 409—417. The absence of the thorough bass in the score is apt to cause a wrong impression in the user of to-day. Passages such as bars 282—289 in the 1st movement, bars 1—8, 73—84, or 242—252 in the 3rd movement must not be played with the bass in the left hand only, but with accompanying harmonies; the manner in which (through the tradition of the 19th century) the bass happens to be entered in these places, should really be adopted throughout the score, even there where the piano has no soloistic part.

Own cadenzas by Mozart are unknown for this concerto.

Kiel, March 1936

Professor Dr. Friedrich Blume

W. A. MOZART

KLAVIERKONZERT ES-DUR (K.-V. No. 482)

Während seiner Arbeit am „Figaro" hat Mozart drei Klavierkonzerte geschrieben: das hier vorliegende in Es-Dur (K.-V. 482, beendet am 16. Dezember 1785) und die beiden in A-Dur (488) und C-Moll (491), die im Laufe der folgenden drei Monate entstanden. Sie bezeichnen, wie „Figaros Hochzeit" unter den Opern, einen Wendepunkt in Mozarts Schaffen. Mit dem Konzert D-Moll (466) hatte Mozart die Gattung des Klavierkonzerts aufs engste den in Symphonie und Streichquartett waltenden Tendenzen angenähert. In äußerster Folgerichtigkeit war dort aus einem einheitlichen Keim heraus eine Fülle von Weiterbildungen und Entwicklungen entstanden, die das gesamte Werk erfüllten und formten. Es war die Spitze eines Entwicklungsweges, der mit dem Konzert C-Dur (467) zwar noch verfolgt, doch schon in neue Richtung umgebogen wird. Die Konzentration des Einzelsatzes auf die Logik der Form und des ganzen Werkes auf sinfonische und thematische Einheit waltet auch dort noch vor. Ein Jahr später unternimmt das Konzert C-Moll (491) einen weitreichenden Vorstoß in die Klang- und Gefühlswelt der Romantik; es eröffnet Ausblicke, denen erst eine spätere Generation nachgehen sollte[1]).

Zwischen diesen Polen stehen die beiden Konzerte Es-Dur (482) und A-Dur (488) mit ihrem entschiedenen Versuch, sich wieder stärker der „eigentlichen" Welt des Konzertes, einer feinen und geistreichen Unterhaltungskunst zuzuwenden. Aber die Kluft, die durch die vorausgegangenen Werke (466, 470) aufgerissen worden war, ist nicht mehr zu verwischen. Das Konzert ist für Mozart, ähnlich den anderen Gattungen der Instrumentalmusik, ein Gefäß der Leidenschaft und der seelischen Selbstaussprache geworden. Es kann nicht einfach zur Causerie des Salons zurückkehren. Es bleibt persönliche, erlebnisgesättigte Dichtung. Und so stehen diese beiden, vielleicht eben deswegen von der Romantik so überaus hochgeschätzten Konzerte in Es-Dur und A-Dur recht fühlbar zwischen den Sphären: scheinbar mit dem reizvollen Spiel von Fantasie und Laune völlig beschäftigt, in Wirklichkeit doch nur verhüllende Schleier über eine fort-

[1]) Vgl. meine Einführung zu den revidierten Ausgaben der Klavierkonzerte in E-Dur, D-Moll, C-Dur, C-Moll und D-Dur (K.-V. 450, 466, 467, 491, 537; Eulenburgs Partiturausgabe Nr. 743, 721, 739, 740, 719); ferner meine Studie über „Die formgeschichtliche Stellung der Klavierkonzerte Mozarts", im Mozart-Jahrbuch II, 1924.

während gefühlte Unergründlichkeit und Abgründigkeit des Lebens breitend.

Die lockere Fülle der thematischen Einfälle, beim C-Dur-Konzert 467 noch straff durch die Entwicklungsform des Satzes und die Einheit der Gesamtabsicht zusammengehalten, löst sich bei den Konzerten Es-Dur und A-Dur in ein scheinbar regelloses Spiel des Zufälligen auf. Die virtuose Brillanz erscheint mehr als Selbstzweck, die klangliche Schönheit tritt als Eigenwert stärker hervor. Das Konzert Es-Dur 482 ist getaucht in Hörnerklang und Bläserseligkeit. Im Finale zumal entzückt die reizvolle Tändelei zwischen Klavier und Bläsern, insbesondere Hörnern, bei den Figurationen und bei den Rückleitungen zum Thema, die jedesmal ähnlich, aber stets variabel behandelt werden. Die Rondoform, deren sich Mozart als eines losen Rahmens um seine wechselvollen Klangbilder bedient, tritt an Interesse zurück gegenüber der Farbenwirkung und dem Reiz der Einzelheiten, die ihre Krönung in dem As-Dur-Mittelteil (Andantino cantabile) erfahren. Die Klangwelt des „Figaro“ wird hier besonders spürbar. Wie über dieses ganz simple Liedthema zarteste Klangseligkeit gebreitet wird, wie es sich völlig rein in sinnlicher Schönheit auszubreiten scheint, und wie dennoch mit fast romantischer Ironie durch das wohlige Behagen hindurch die Unwirklichkeit dieser schönen Welt fühlbar gemacht und eine Ahnung ihrer Scheinhaftigkeit erzeugt, und wie schließlich das duftige Bild durch ein paar wenige Modulationswendungen getrübt und umgestimmt wird, das weist schon auf die letzte Schaffenszeit Mozarts voraus. Es wäre so noch zur Zeit des D-Moll-Konzerts unmöglich gewesen. Ähnlich läßt im ersten Satze die strenge Spannung der Form zugunsten der Einzelheiten nach, tritt auch hier das koloristische Interesse in den Vordergrund. Am eindeutigsten aber läßt die neue Absicht der Mittelsatz erkennen, der auf dem elegischen Hintergrund des C-Moll-Klanges für die Variationen (Klavier mit Streichern oder Tutti) die einzigartige Kristallpracht der Zwischensätze in Es-Dur und C-Dur (Bläsergruppe bzw. Bläsersoli mit Streicherbegleitung) aufglühen läßt: die tiefe Tragik des Erlebnisses überstrahlt von der betörenden, rauschhaften, aber nicht ganz wirklichen Fülle der Sinnlichkeit.

Die Revision erfolgte nach den gleichen Grundsätzen wie bei den oben angegebenen Konzerten (vgl. Anmerkung auf der vorigen Seite). Das Autograph befindet sich im Besitze der Preußischen Staatsbibliothek, Berlin. Für Mitarbeit bei der Revision habe ich Fräulein Dr. A. A. Abert, Kiel, zu danken. Auch bei diesem Konzert ergab sich eine Reihe von Fehlern in den älteren Ausgaben, vor allem aber eine große Menge falscher und sinnentstellender Phrasierungen und dynamischer Bezeichnungen, obwohl Mozarts Handschrift auch in diesem Falle, trotz einiger Schreibflüchtigkeiten, die Absicht deutlich erkennen läßt. Die einmal gegebenen Phrasierungen z. B. werden bei späterer Wiederkehr der gleichen Themen stets beibehalten oder nur angedeutet oder aber ganz weggelassen, was nichts andres als ihre sinngemäße Wiederanwendung bedeutet. Dynamische Bezeichnungen, die

nicht in der Handschrift stehen, wurden in eckige Klammern gesetzt, soweit sie sich aus dem Zusammenhange einwandfrei ergaben. Lange Vorschläge wurden ausgeschrieben, wo ihre Ausführung keinem Zweifel unterliegt: das Autograph notiert z. B. die 4/32-Figuren des zweiten Satzes (Takt 11; Takt 64, 3. Achtel; Takt 73, 74, 75 usw.) als lange Vorschläge. Im übrigen wurden die originalen Vorschläge beibehalten. Trompeten und Pauken, die in der autographen Partitur fehlen und von Mozarts Hand in Stimmen nachgetragen sind, tragen keine dynamischen Zeichen, weil sie nur als Tutti-Instrumente — also forte — vorkommen. Die einzige Stelle, deren Phrasierung unsicher bleibt, ist der Bläserteil im zweiten Satz, Takt 64 ff.; sie wurde nach größter Wahrscheinlichkeit hergestellt. Einige kleine Schreibfehler des Originals seien angemerkt: Seite 22, Takt 192, fehlt das f in der linken Hand des Klaviers; Seite 36, Takt 292, hat die 1. Klarinette fehlerhaft d″ statt es″; Seite 49, Takt 61, lautet die dritte Note in der rechten Hand des Klaviers autograph f‴; Seite 74, Takt 131, fehlt das a in der linken Hand des Klaviers; Seite 91, Takt 331, fehlt das 2. Horn.

Bemerkenswert ist, wie bei sämtlichen Klavierkonzerten Mozarts, auch für das vorliegende die durchgängige Generalbaßfunktion des Klaviers. Sie konnte aus technischen Gründen in der Partitur selbst nicht sichtbar gemacht werden, sollte aber für die Praxis eindringlich beachtet werden. Sie gilt fortlaufend für das ganze Konzert, sogar z. B. während der Trillerketten im 3. Satz, Takt 209 ff., dagegen nicht im 2. Satz, Takt 173—176, weil dort die Streichbässe schweigen. Daß sie von Mozart nicht nur „gewohnheitsmässig" vorgeschrieben ist — wer Mozarts Autographe mit ihrer peinlich genauen Schreibweise kennt, wird das ohnehin nicht annehmen —, beweisen die Seite für Seite wiederkehrenden Vorschriften „col basso" in der linken Hand des Klaviers, ebenso wie die wenigen, ausdrücklich durch Pausen bezeichneten Ausnahmen: es sind stets die Bläserzwischensätze, so im 1. Satz Takt 3—6, 46—50; im 2. Satz Takt 64 Ende bis 92; 3. Satz, Takt 24 ff., 51 ff., 144—146, 378 ff., und endlich als weitere, besonders gekennzeichnete Ausnahme im 3. Satz die Takte 409—417. Das Fehlen des Generalbasses in der Partitur erweckt bei dem heutigen Benutzer ein falsches Bild. Stellen wie im 1. Satz, Takt 282—289, im 3. Satz, Takt 1—8 oder 73—84 oder 242—252 sind nicht etwa mit einstimmigem Baß in der linken Hand, sondern mit Akkordbegleitung zu spielen; so wie an diesen Stellen der Baß (zufällig durch die Überlieferung des 19. Jahrhunderts) eingetragen ist, so müßte er eigentlich in der ganzen Partitur stehen, auch da, wo das Klavier nicht solistisch beschäftigt ist.

Eigene Kadenzen von Mozart zu diesem Konzert sind nicht bekannt.

Kiel, im März 1936

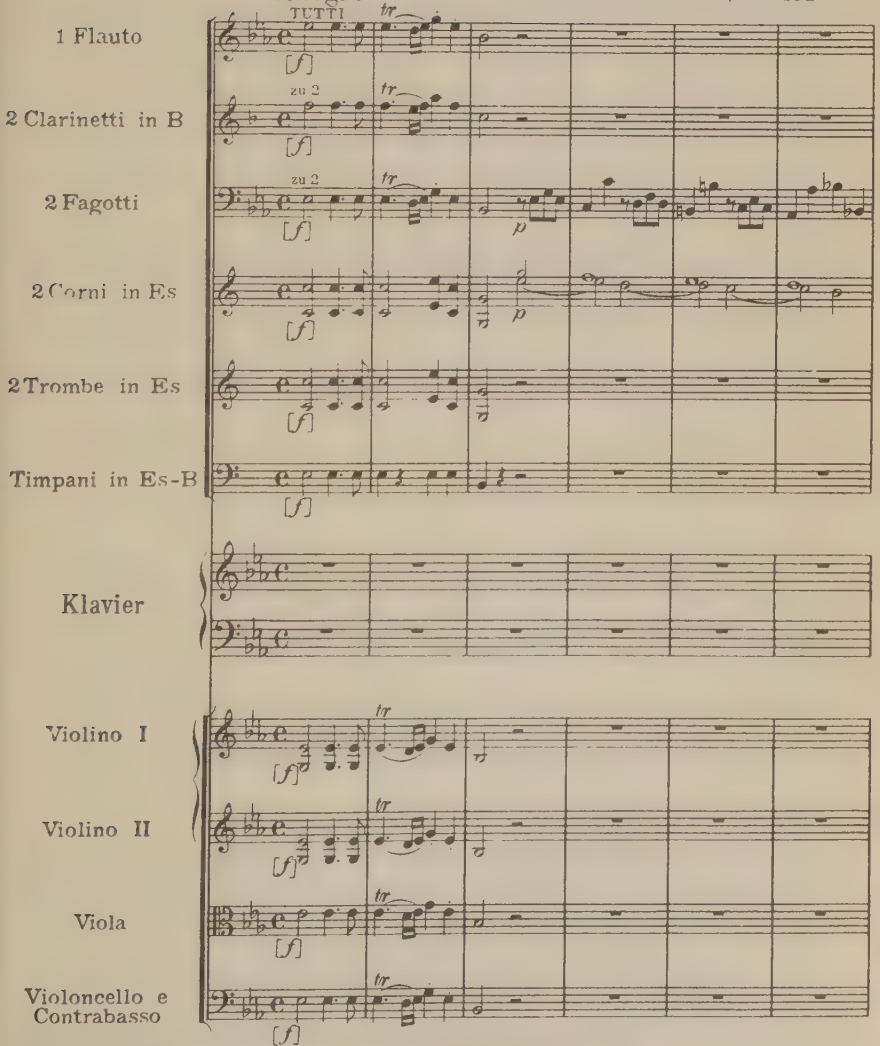
Professor Dr. Friedrich Blume

PIANO CONCERTO

I

W. A. Mozart
1756 - 1791
Köchel, No. 482

Allegro



Das Klavier als Generalbaß-Instrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.

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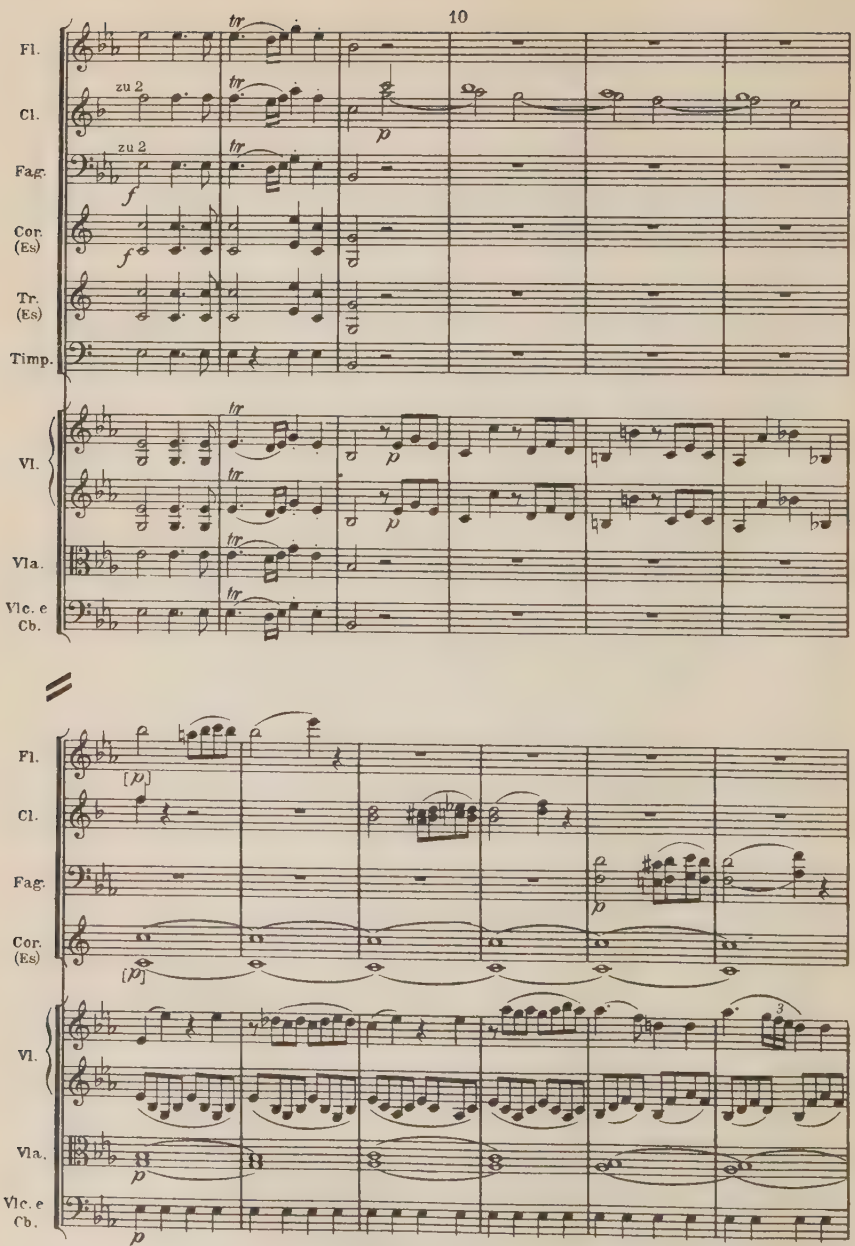
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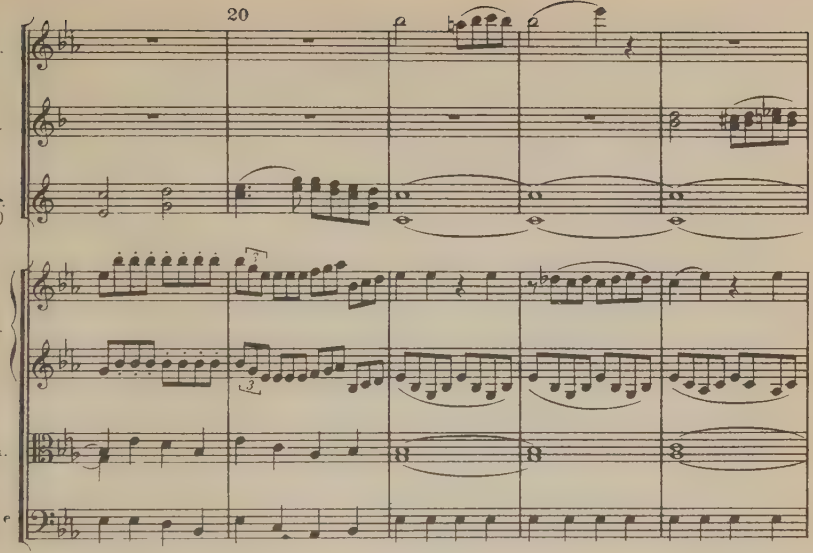
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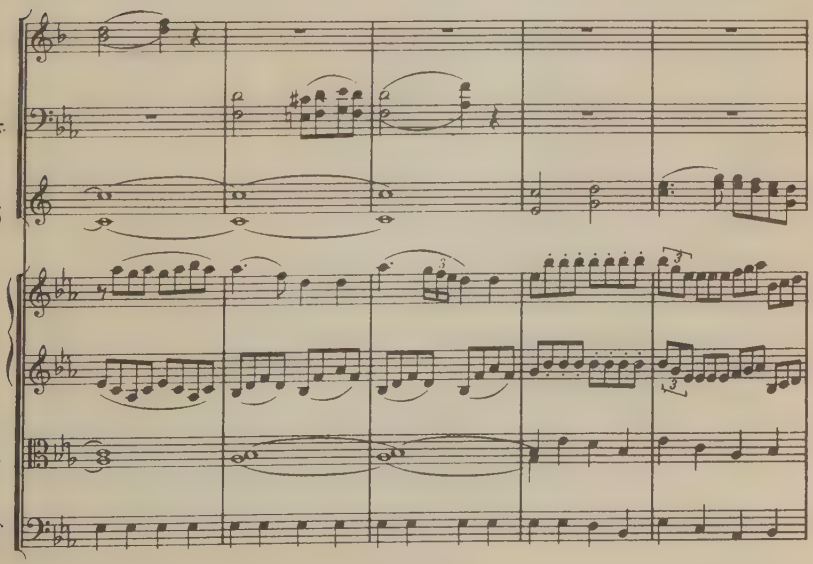
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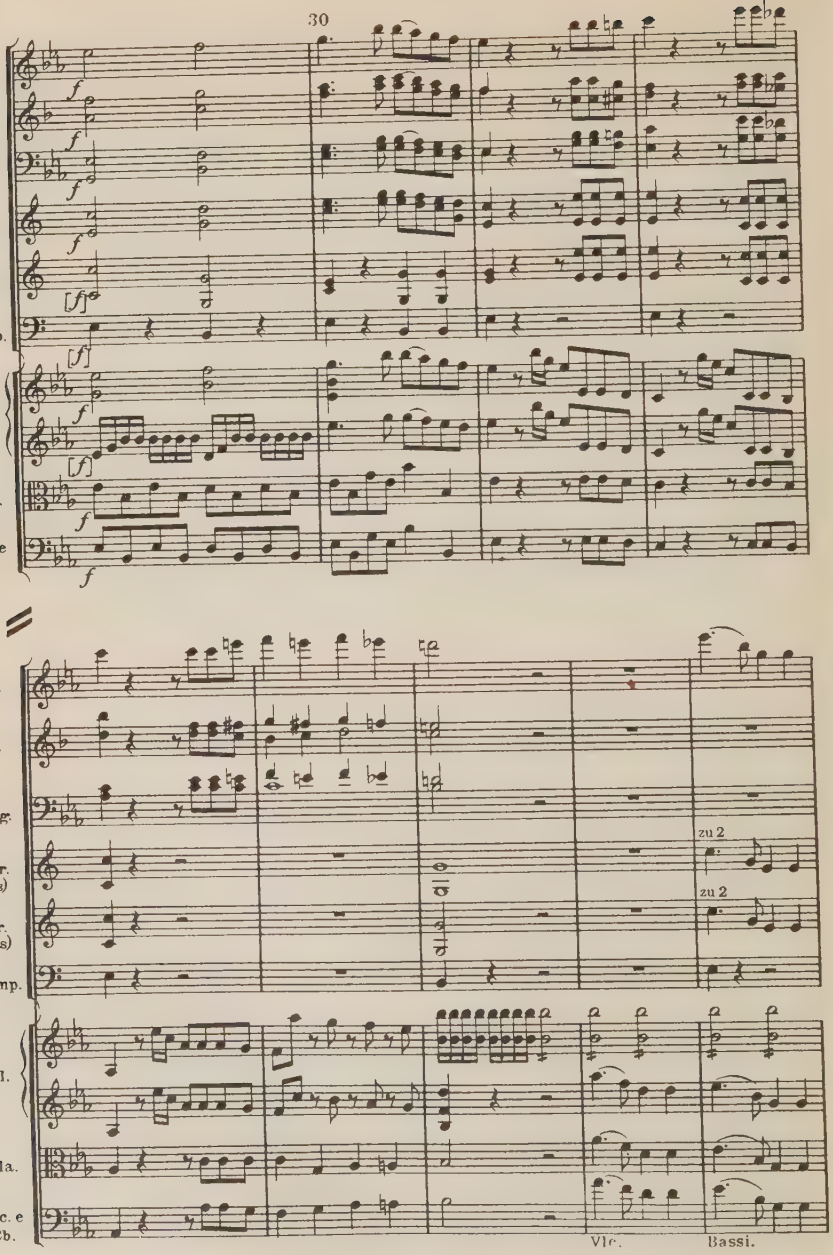
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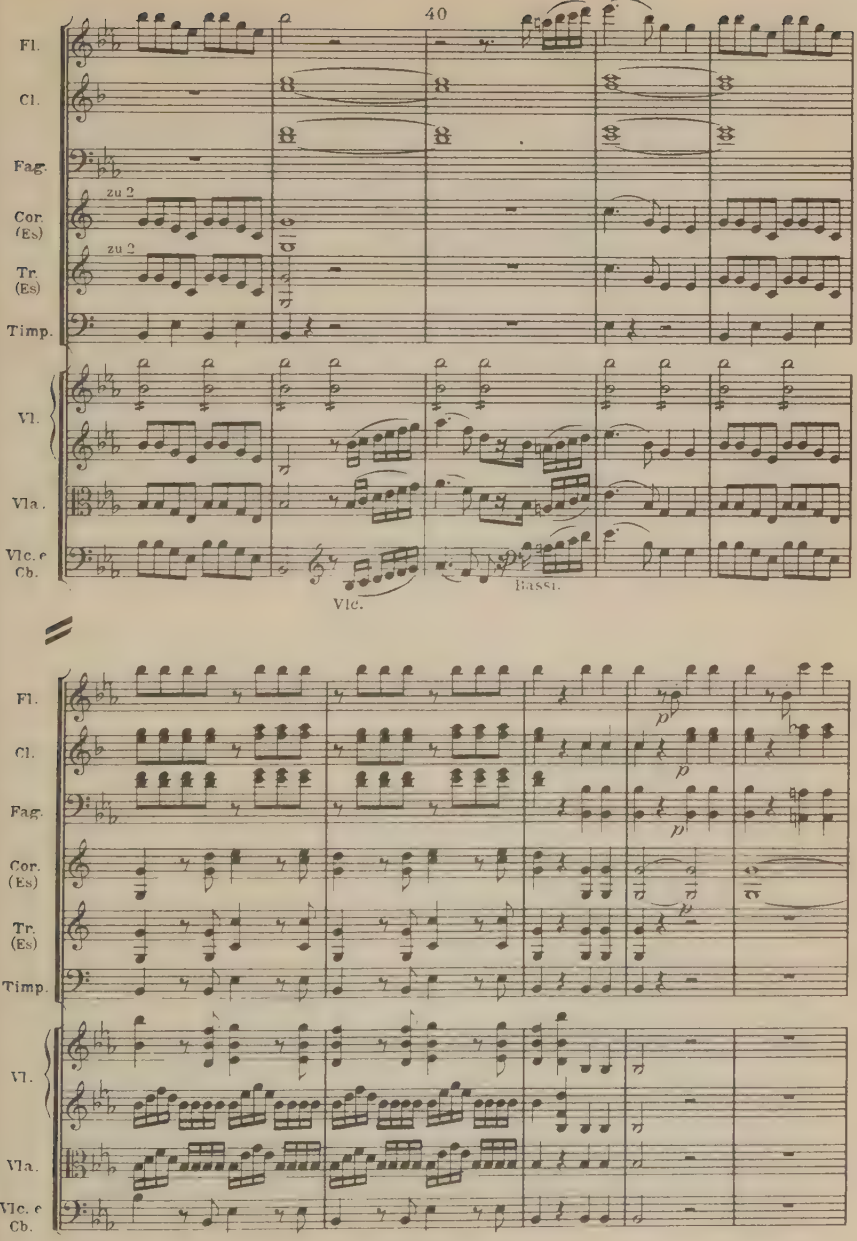
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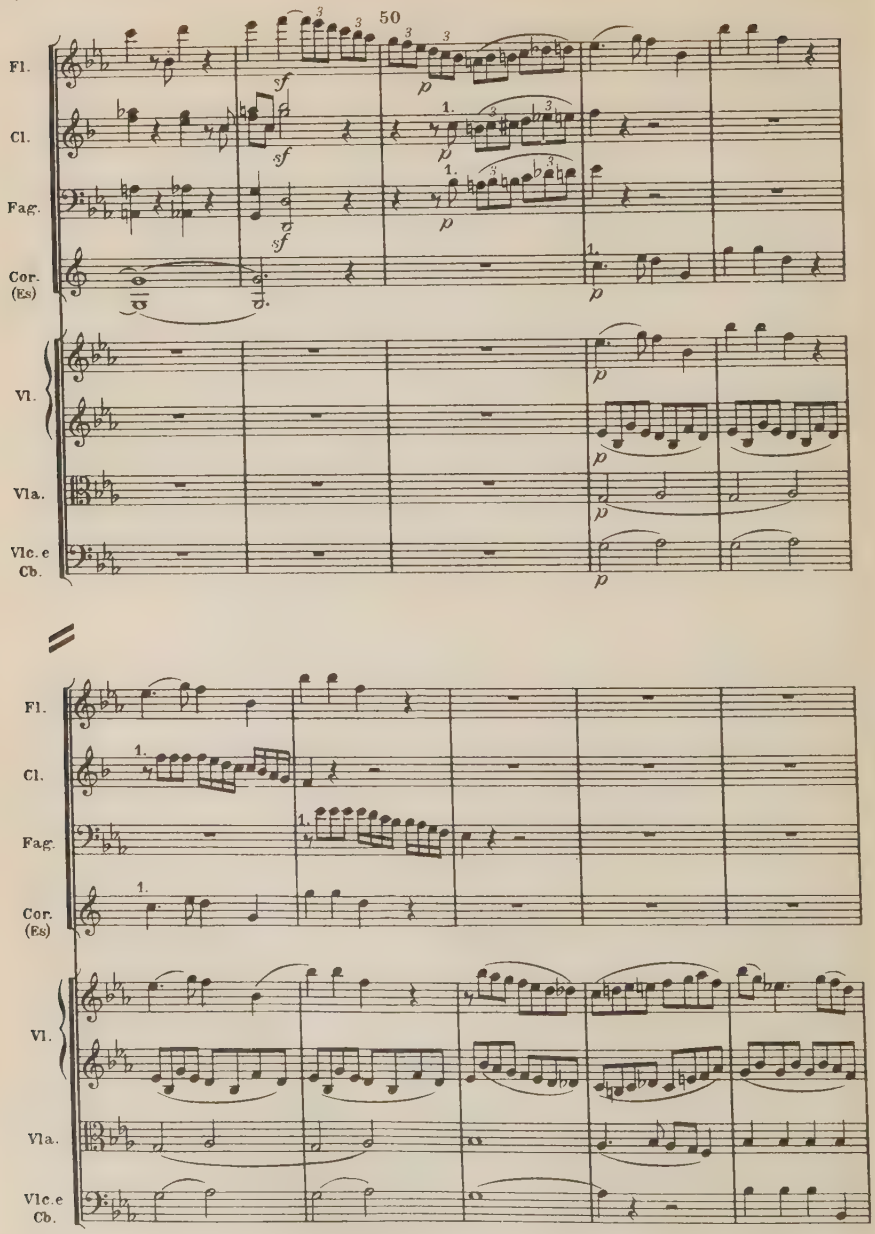
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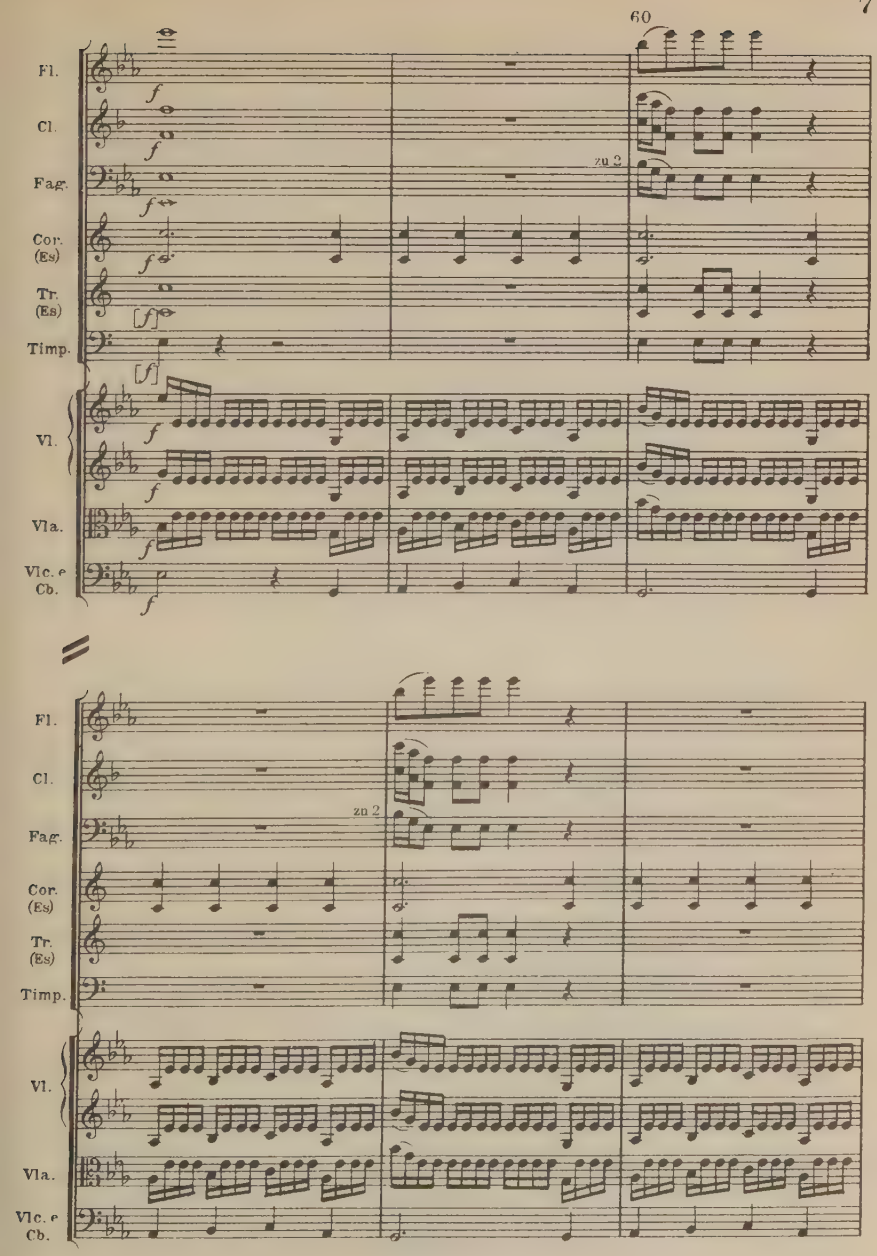
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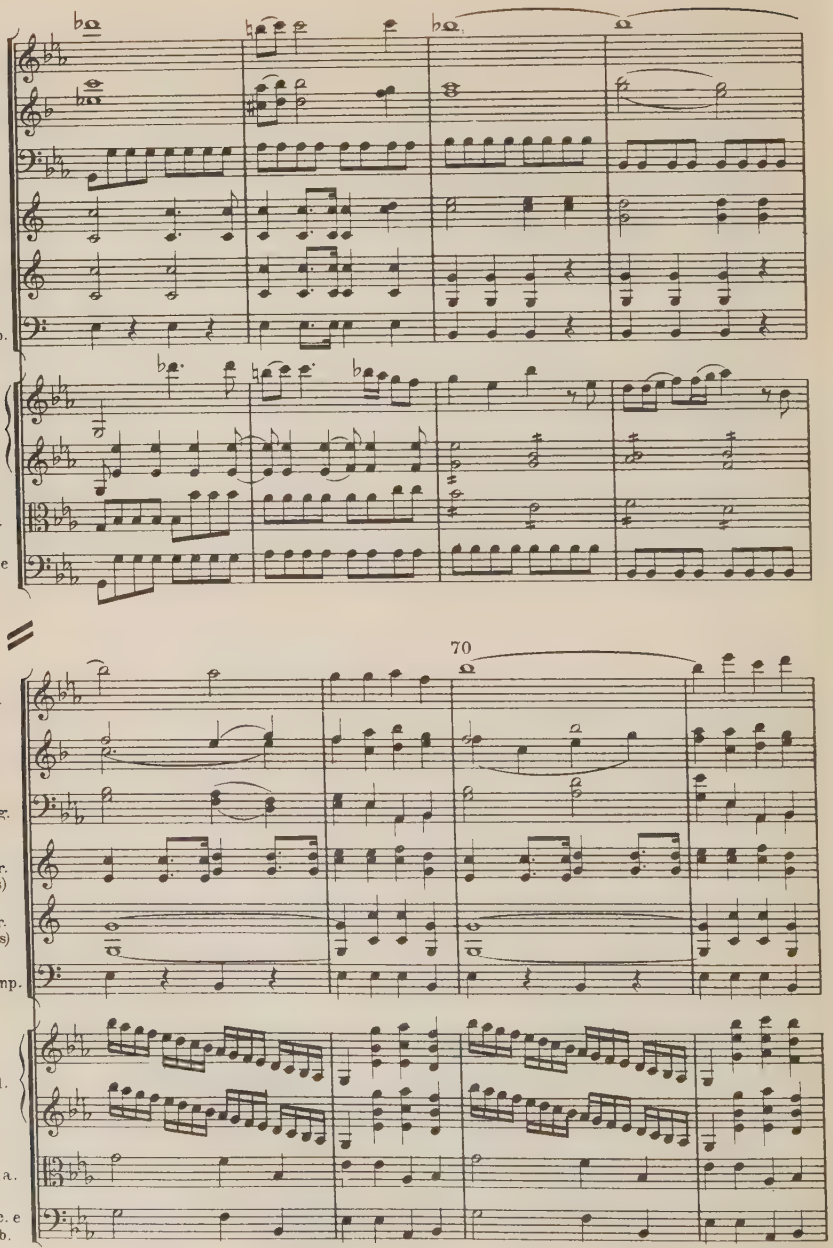
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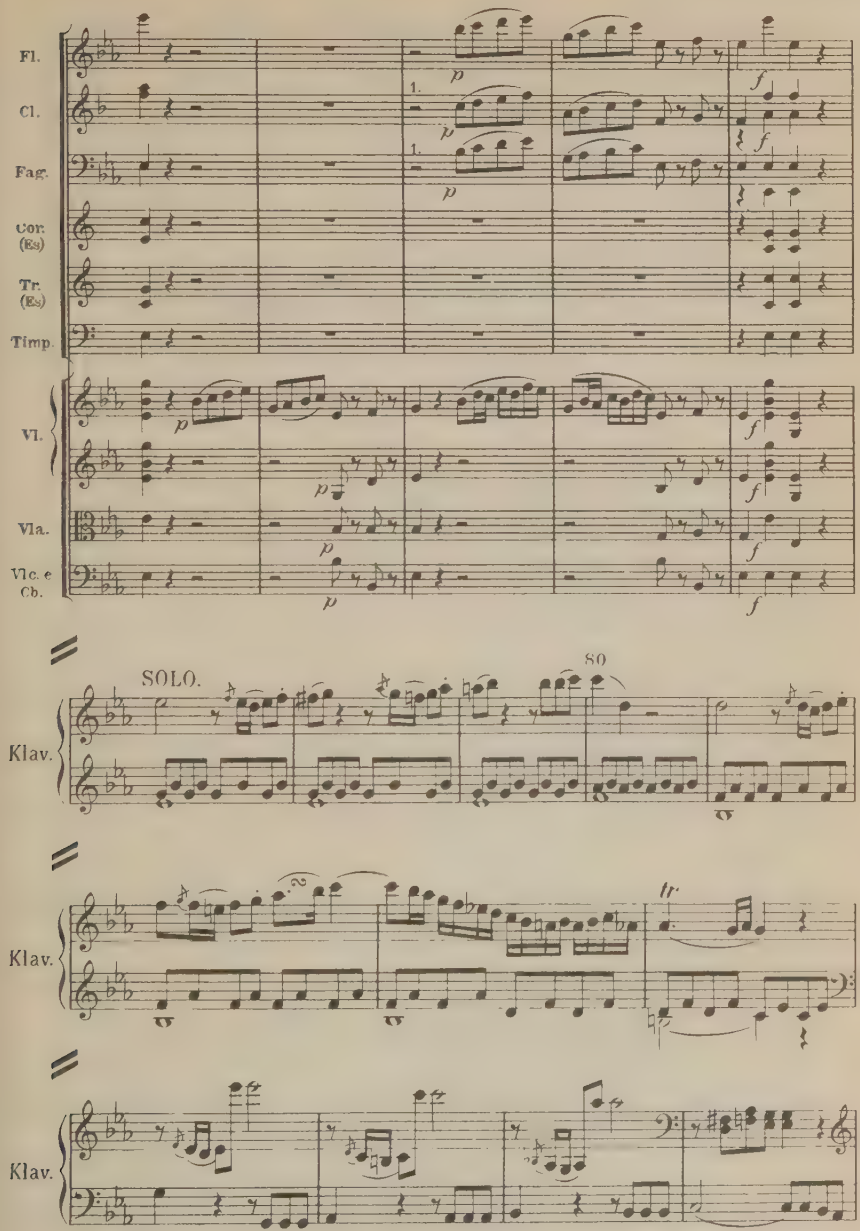
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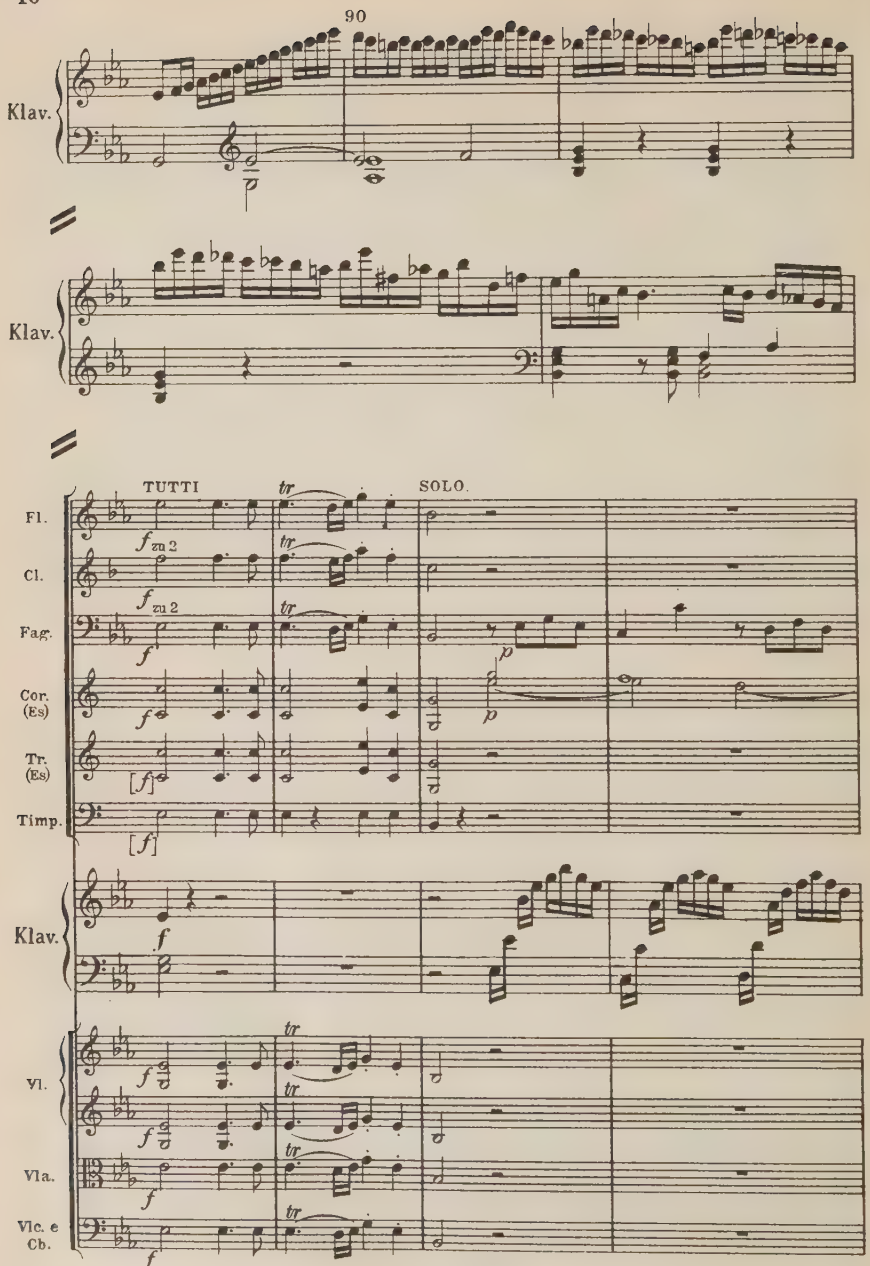
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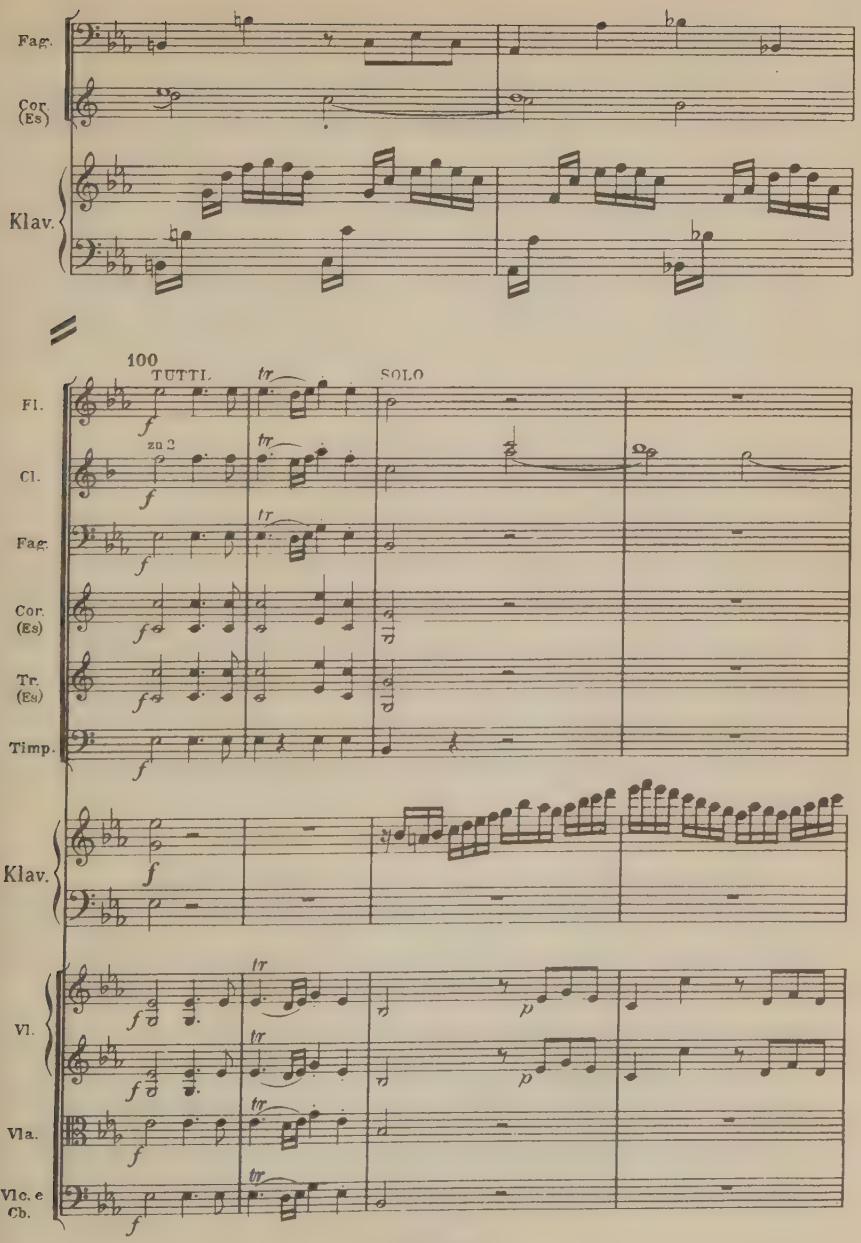
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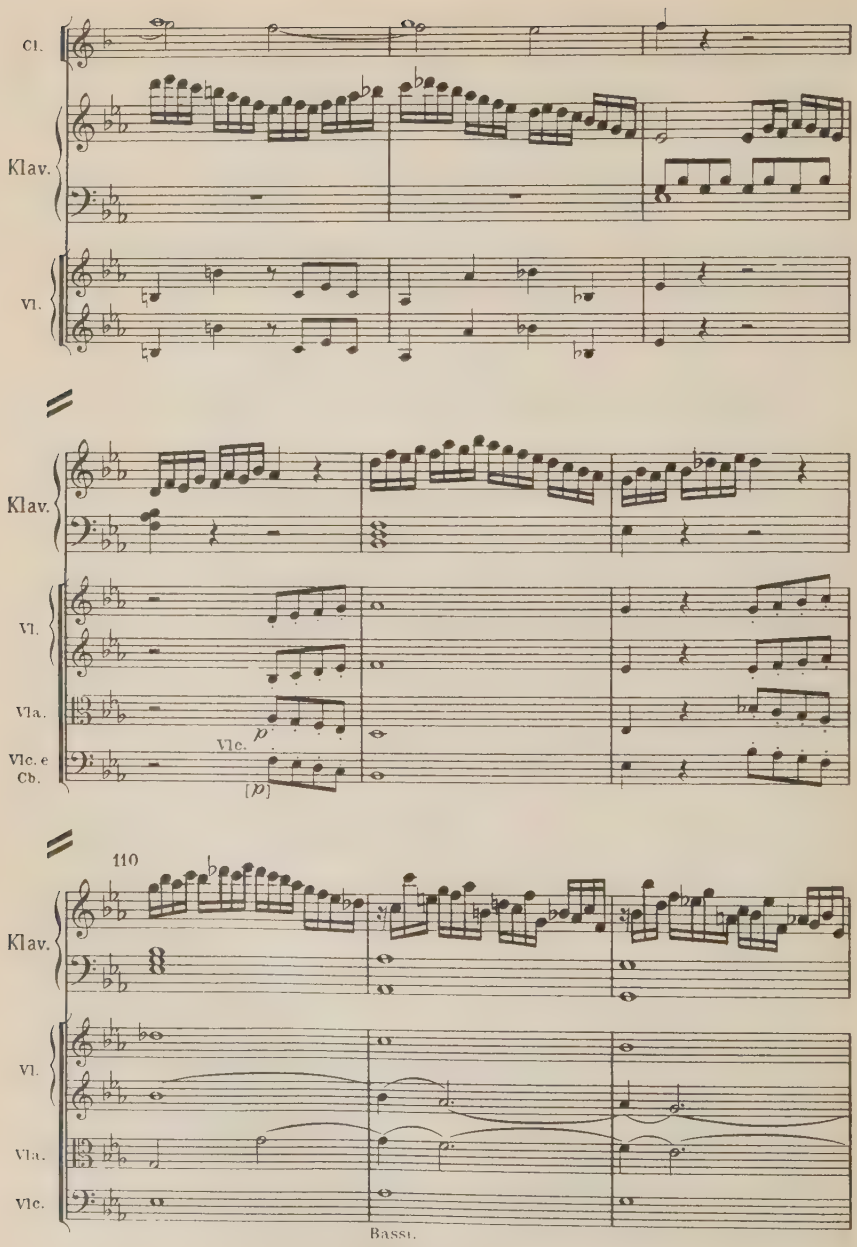
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Klav.
Vl.
Klav.
Vl.
Vla.
Vlc. e Cb.
Vlc.
p
[p]
110
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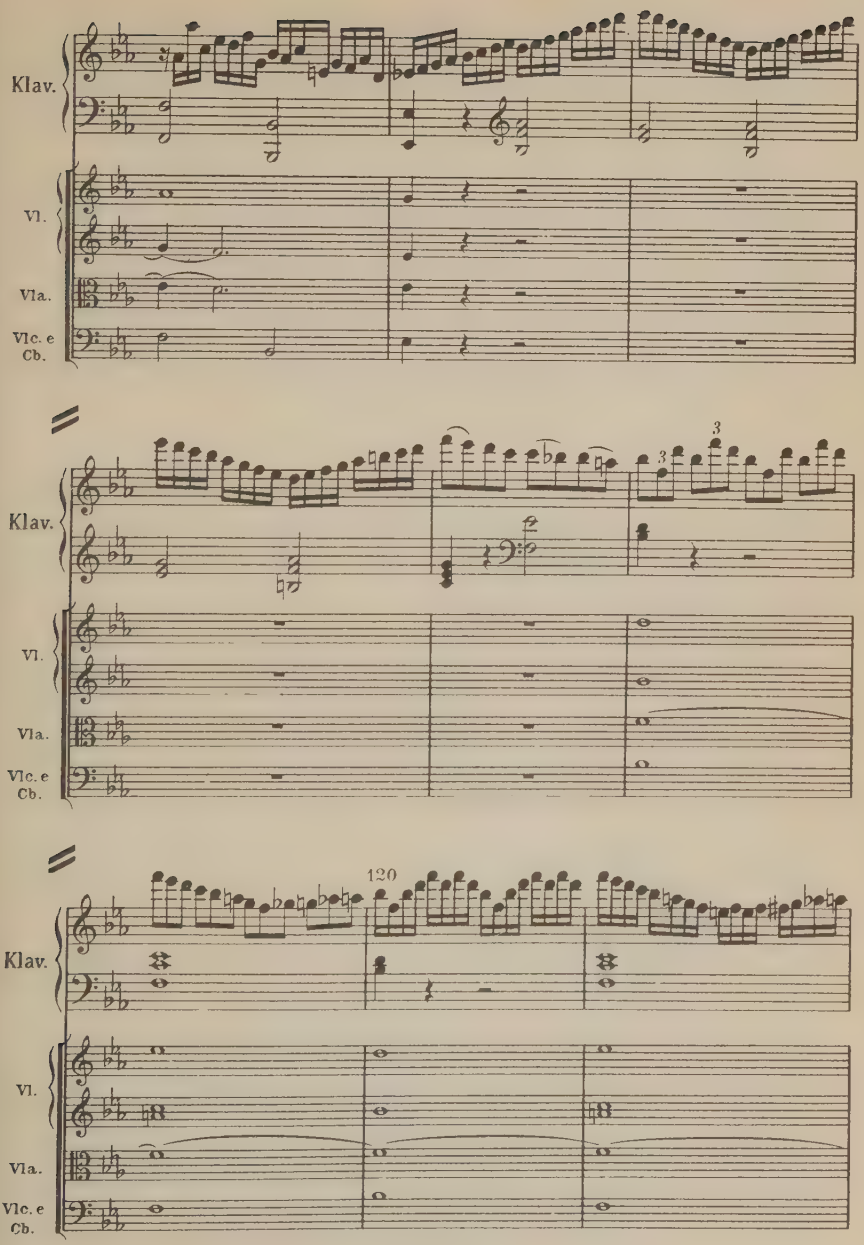
Vla.
Vlc.
Bassi.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Vlc. e Cb.
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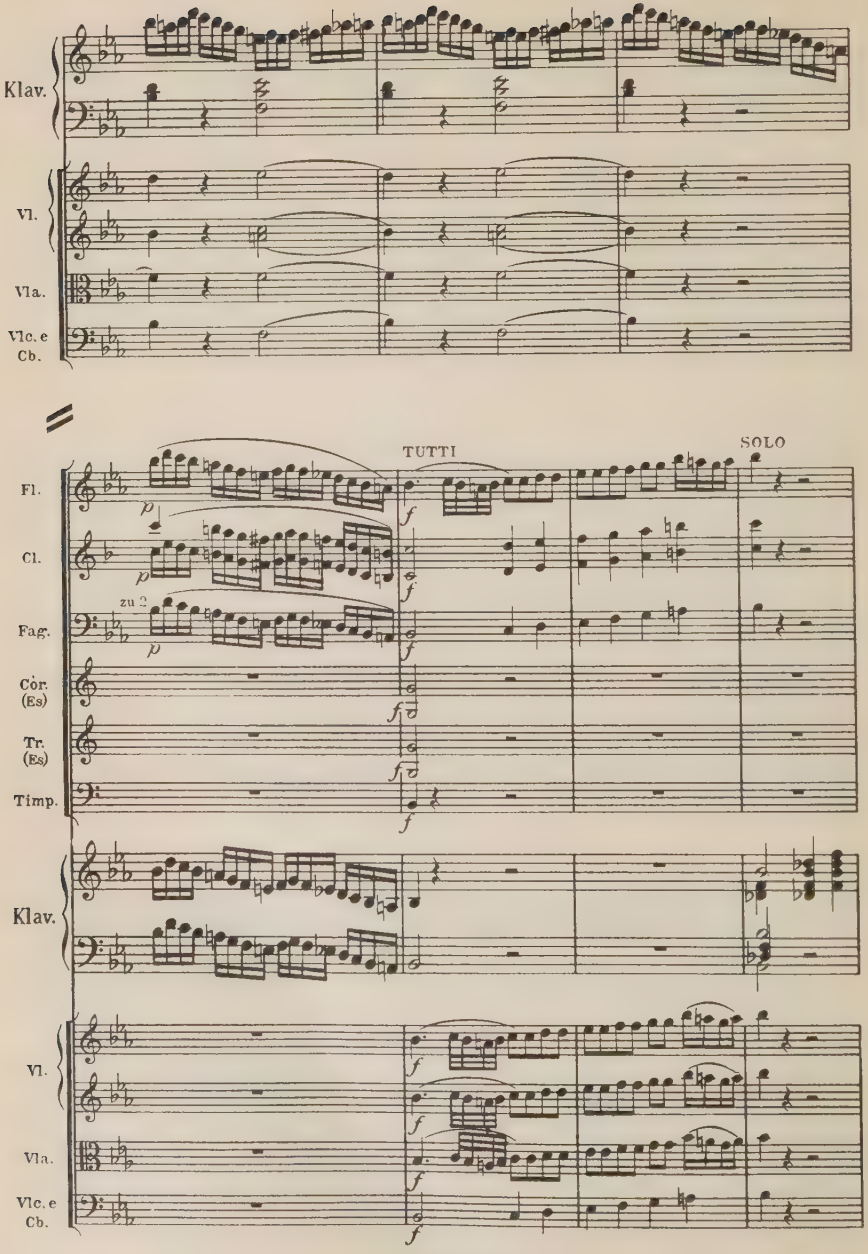
Vlc. e Cb.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Vl.
Vla.
Vlc. e Cb.
TUTTI
SOLO
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Cl.
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Fag.
Cor. (Es)
Tr. (Es)
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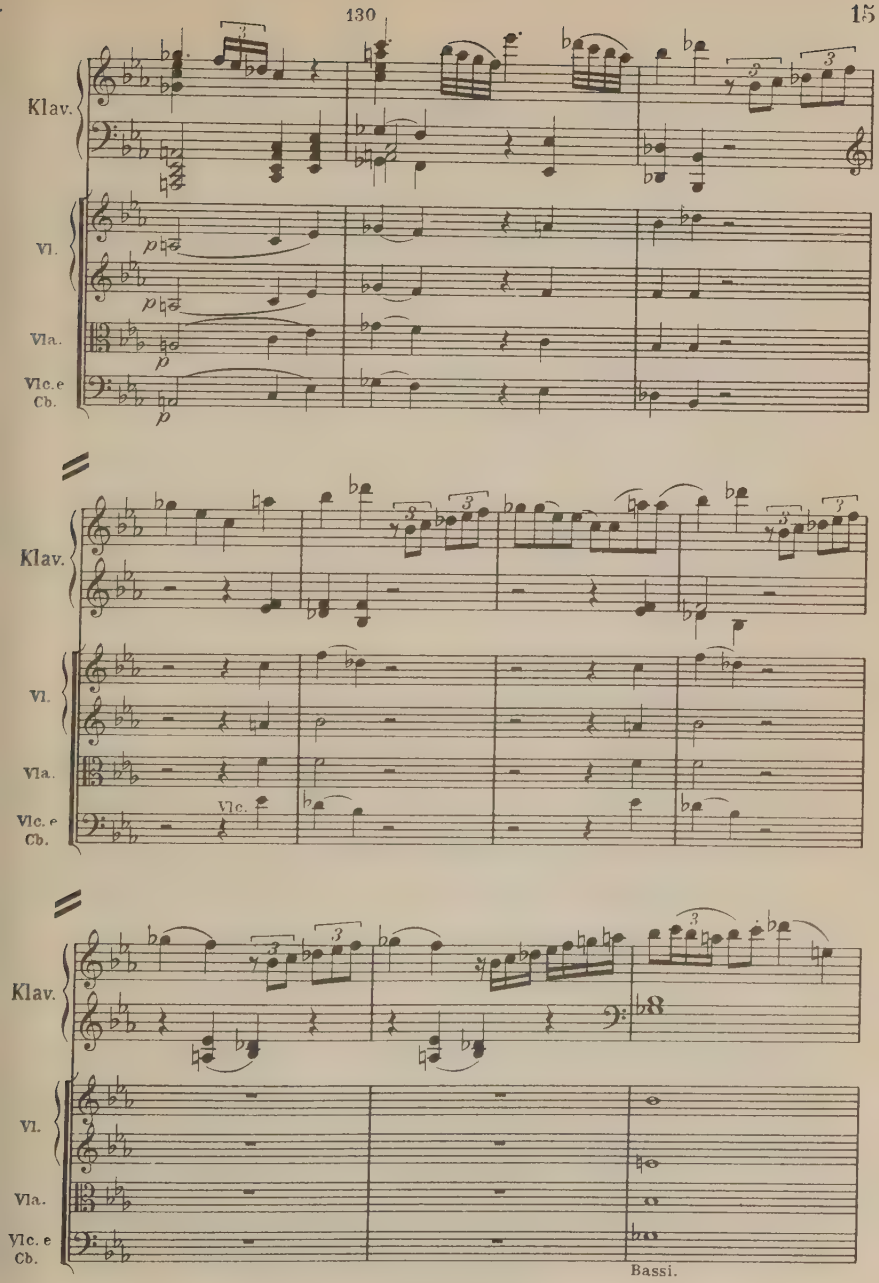
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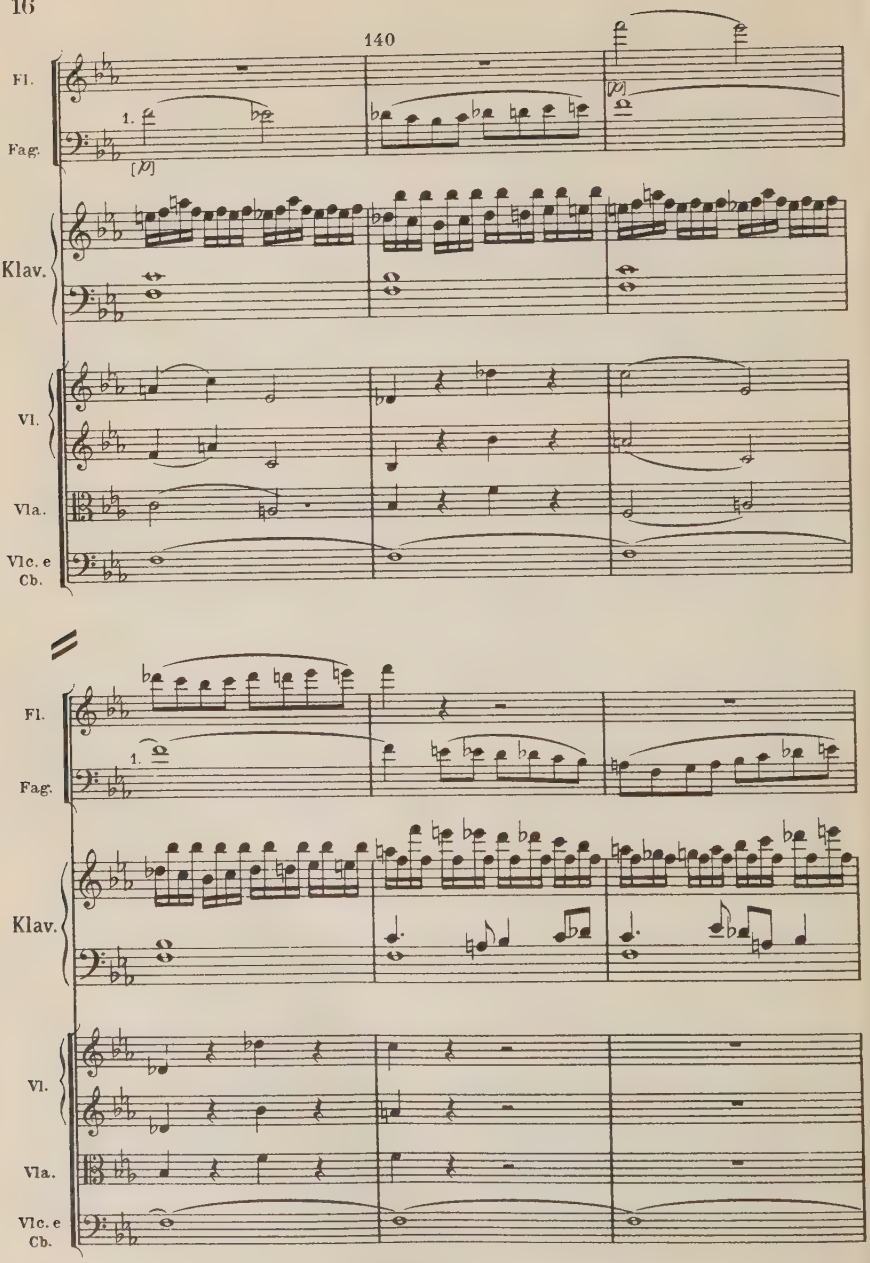
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Cb.
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Fag.
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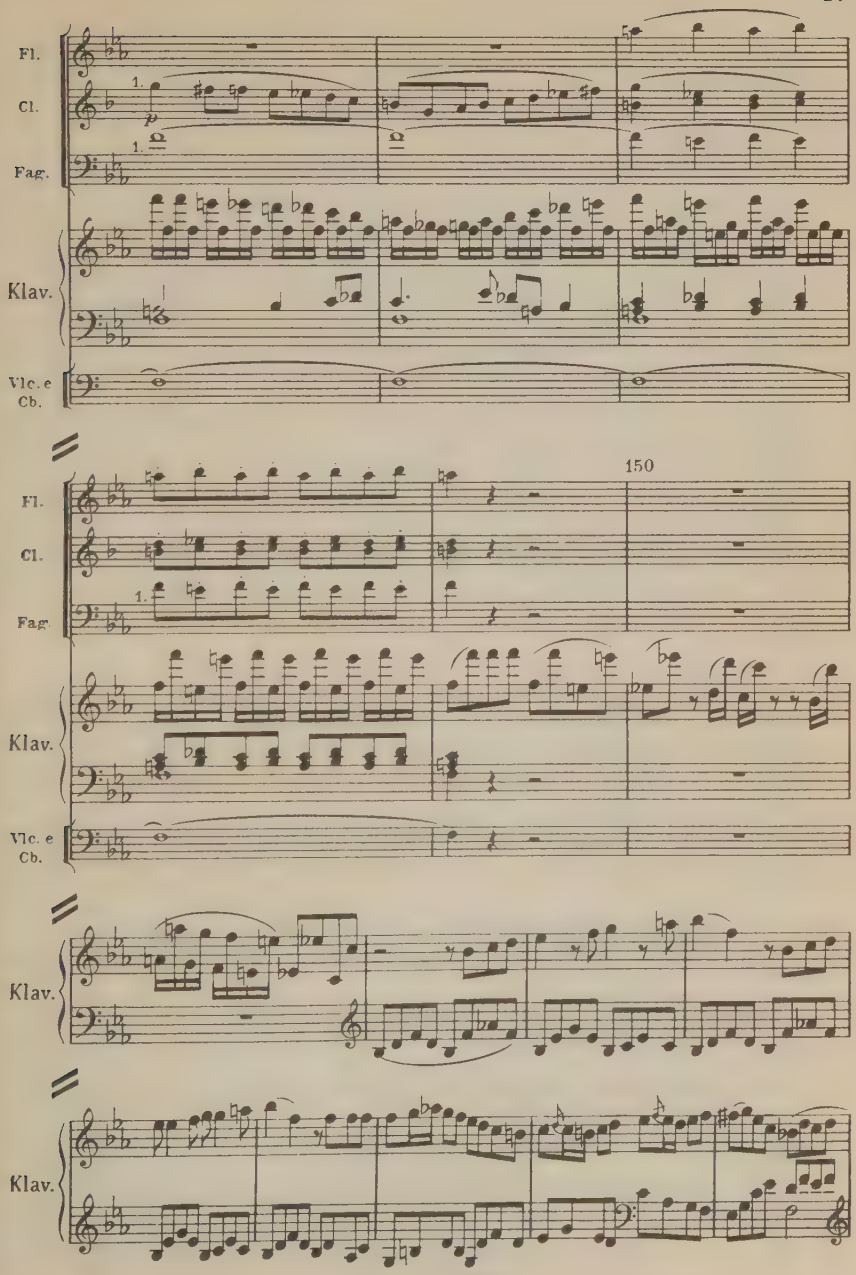
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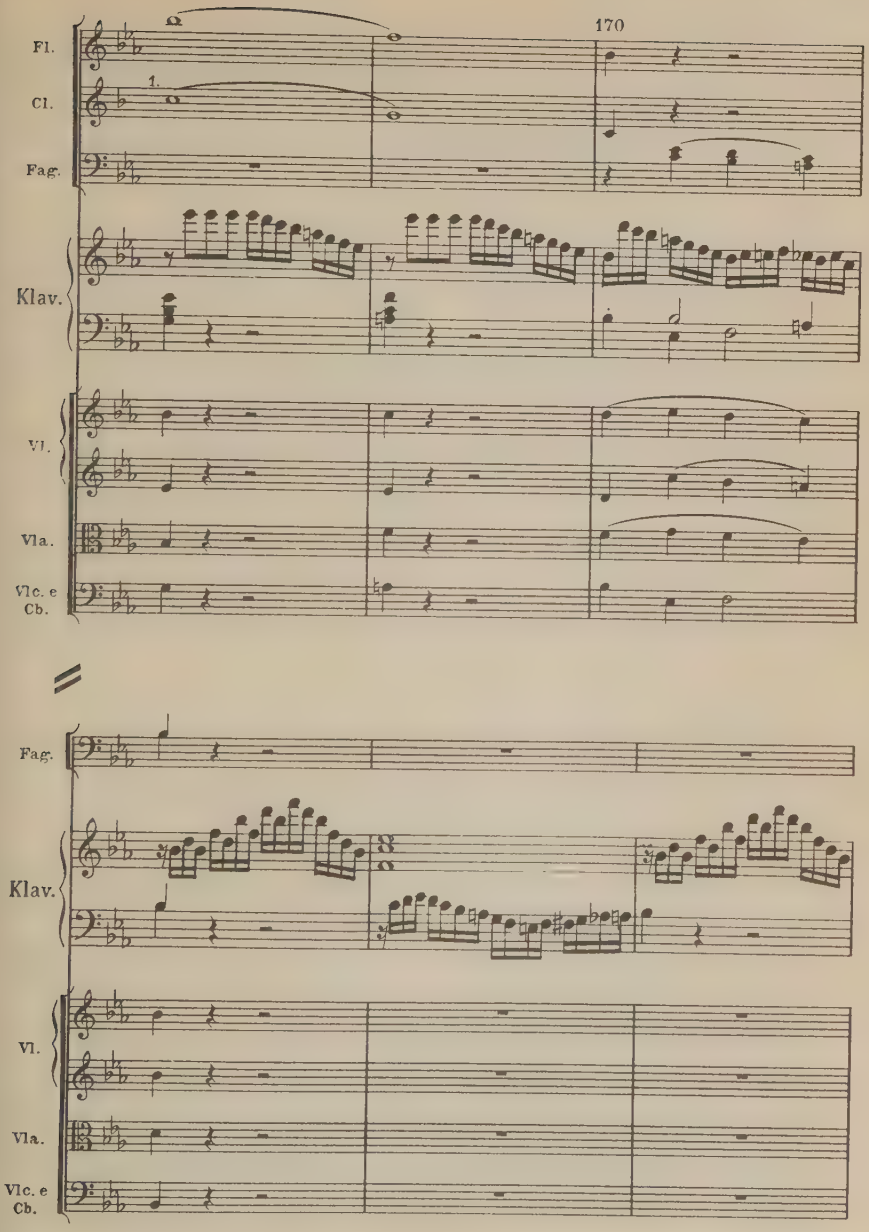
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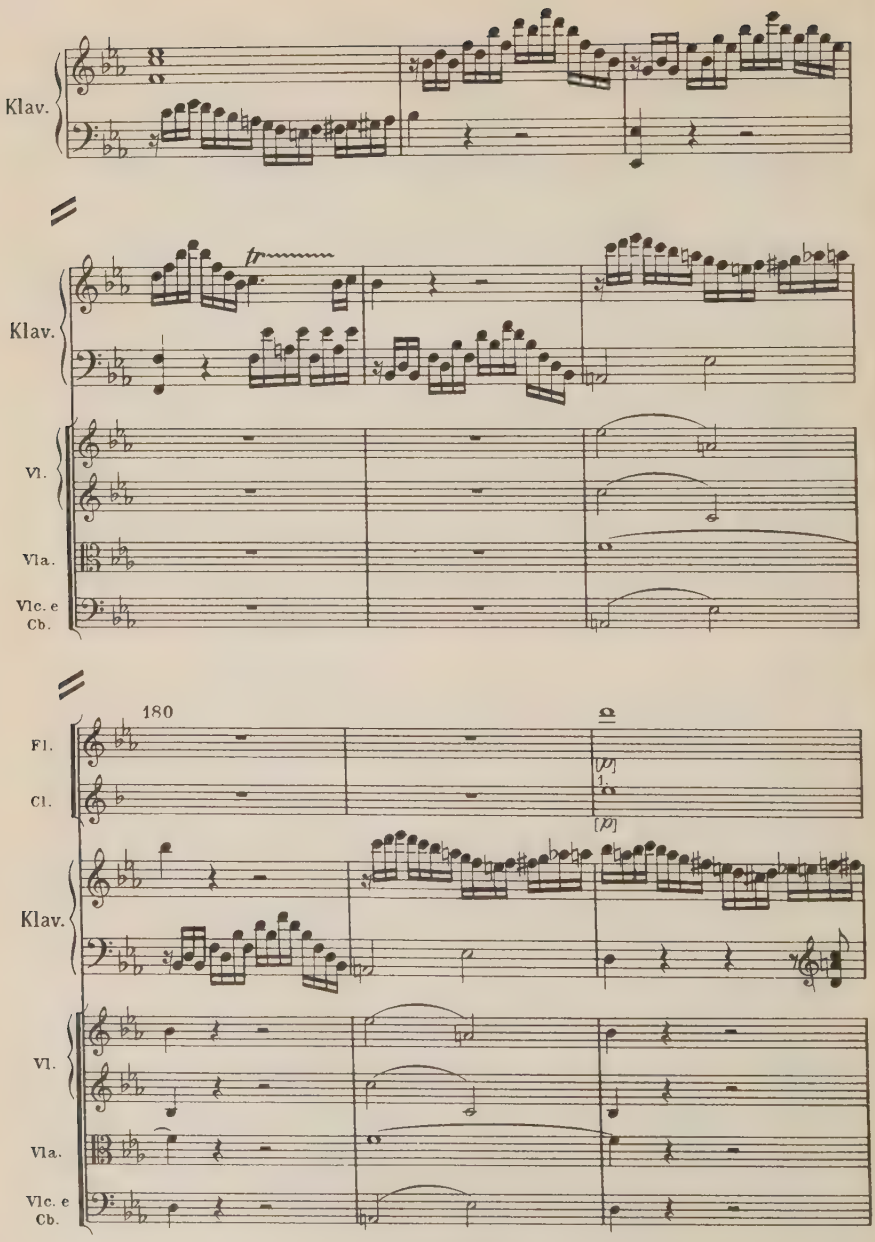
Cb.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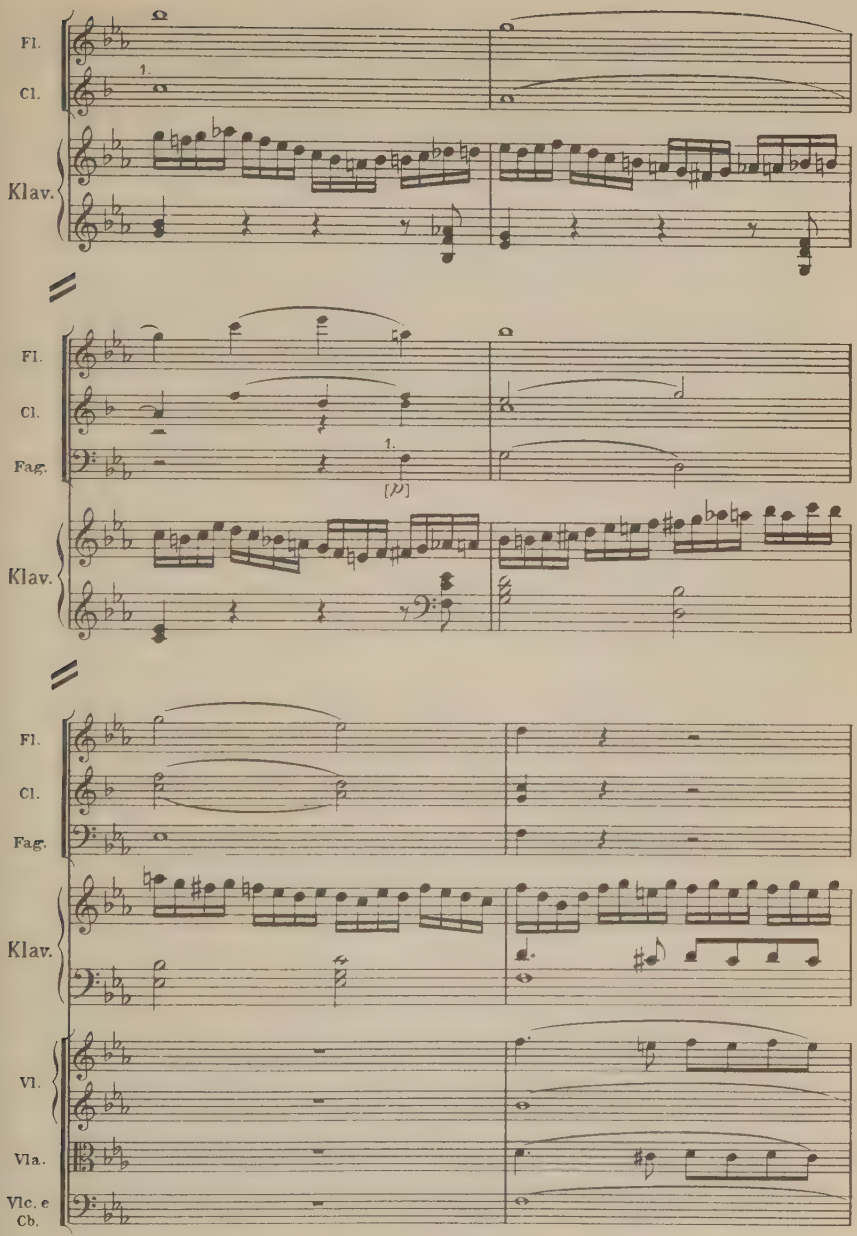
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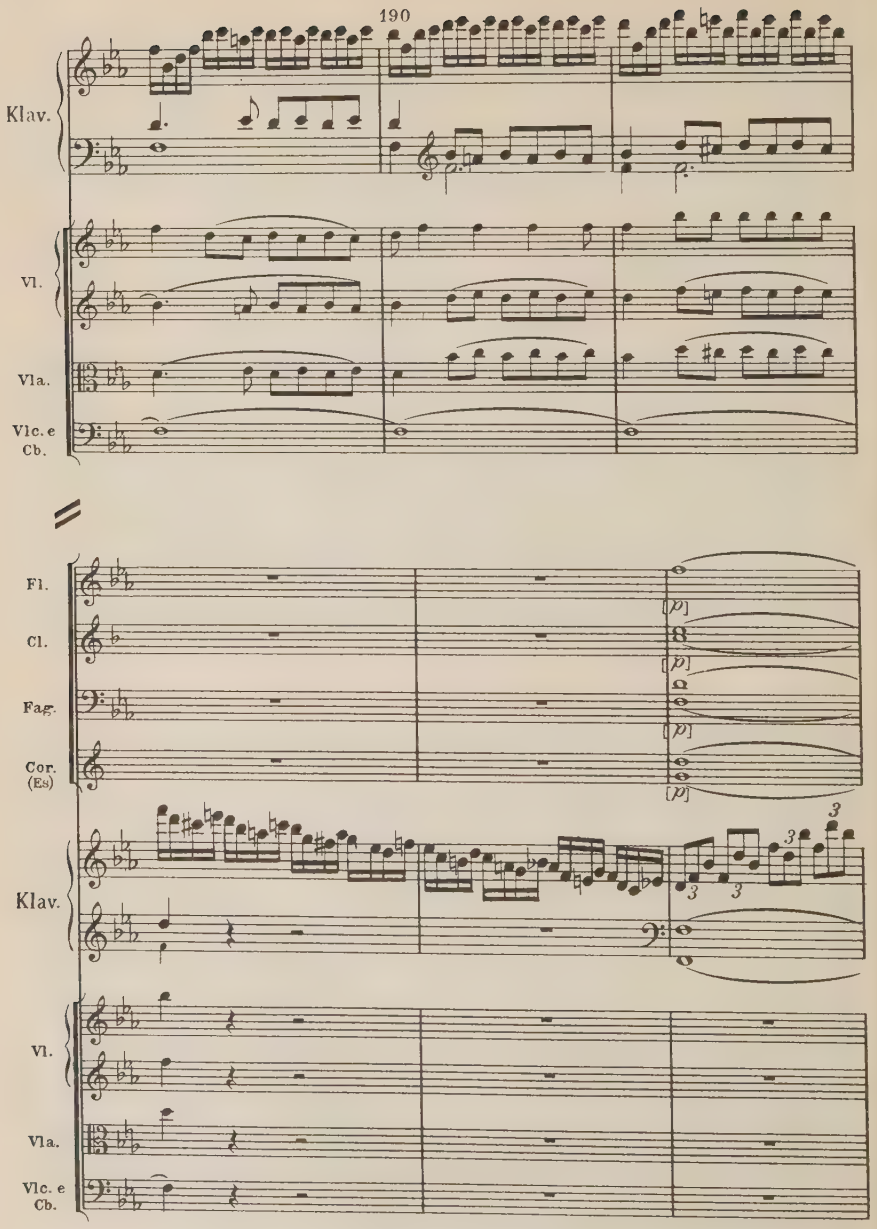
Cb.


190
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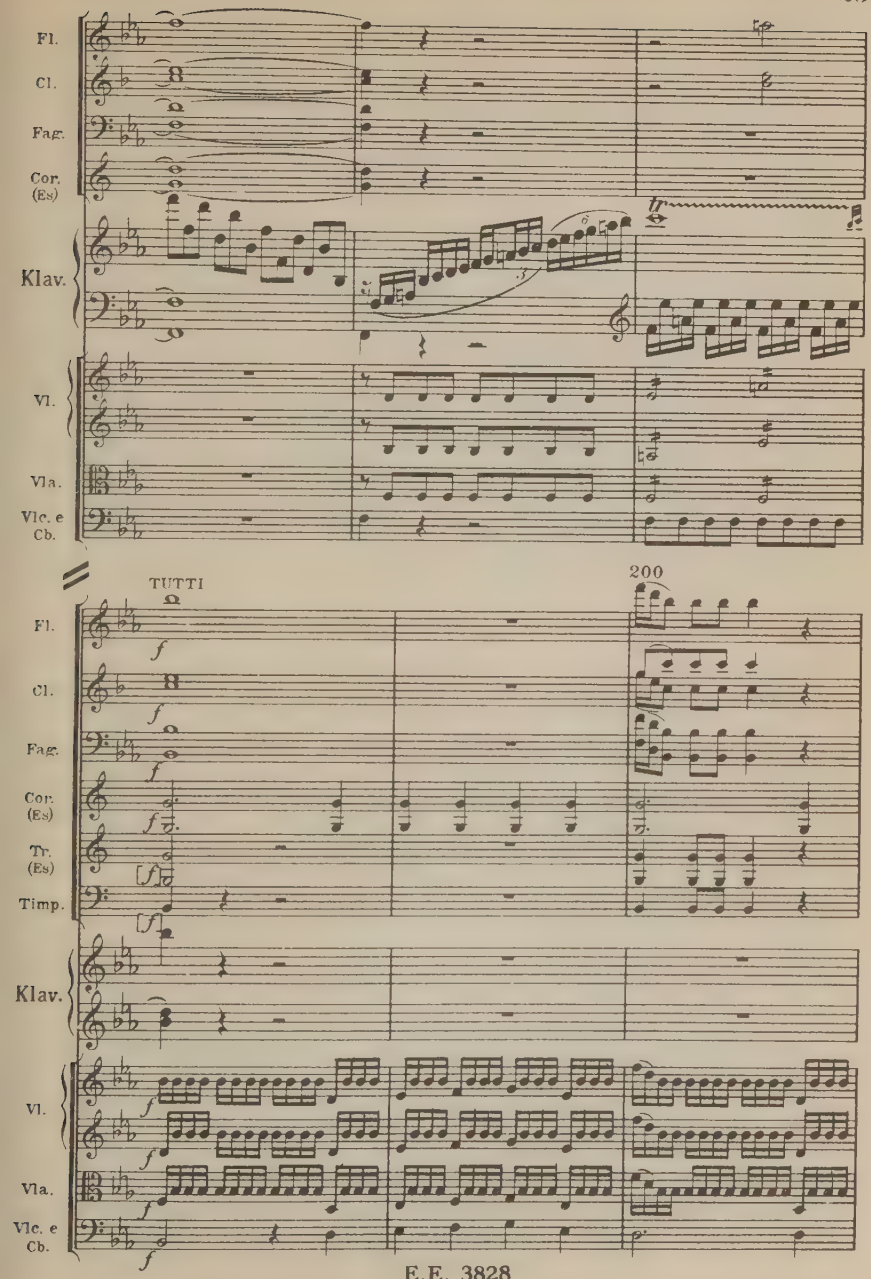
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Vlc. e Cb.
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Tr. (Es)
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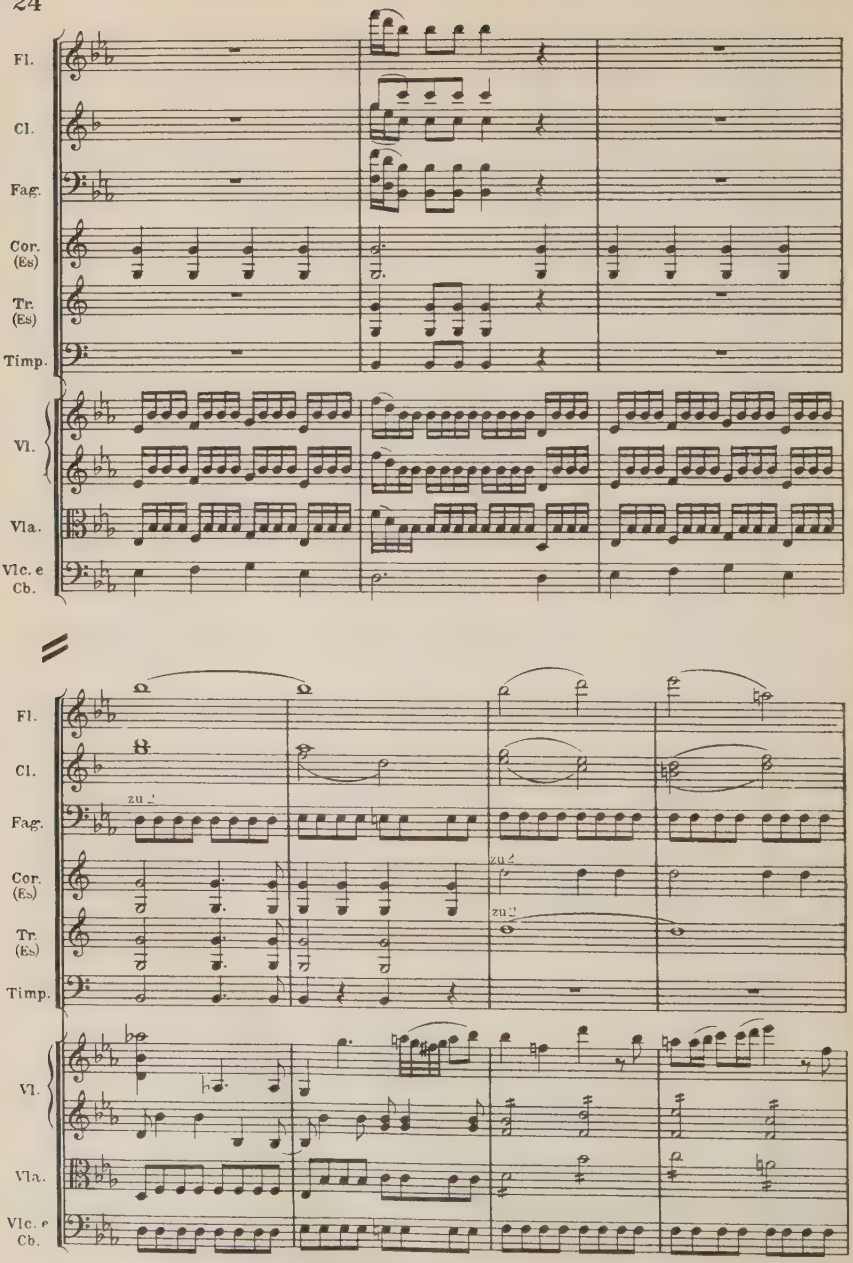
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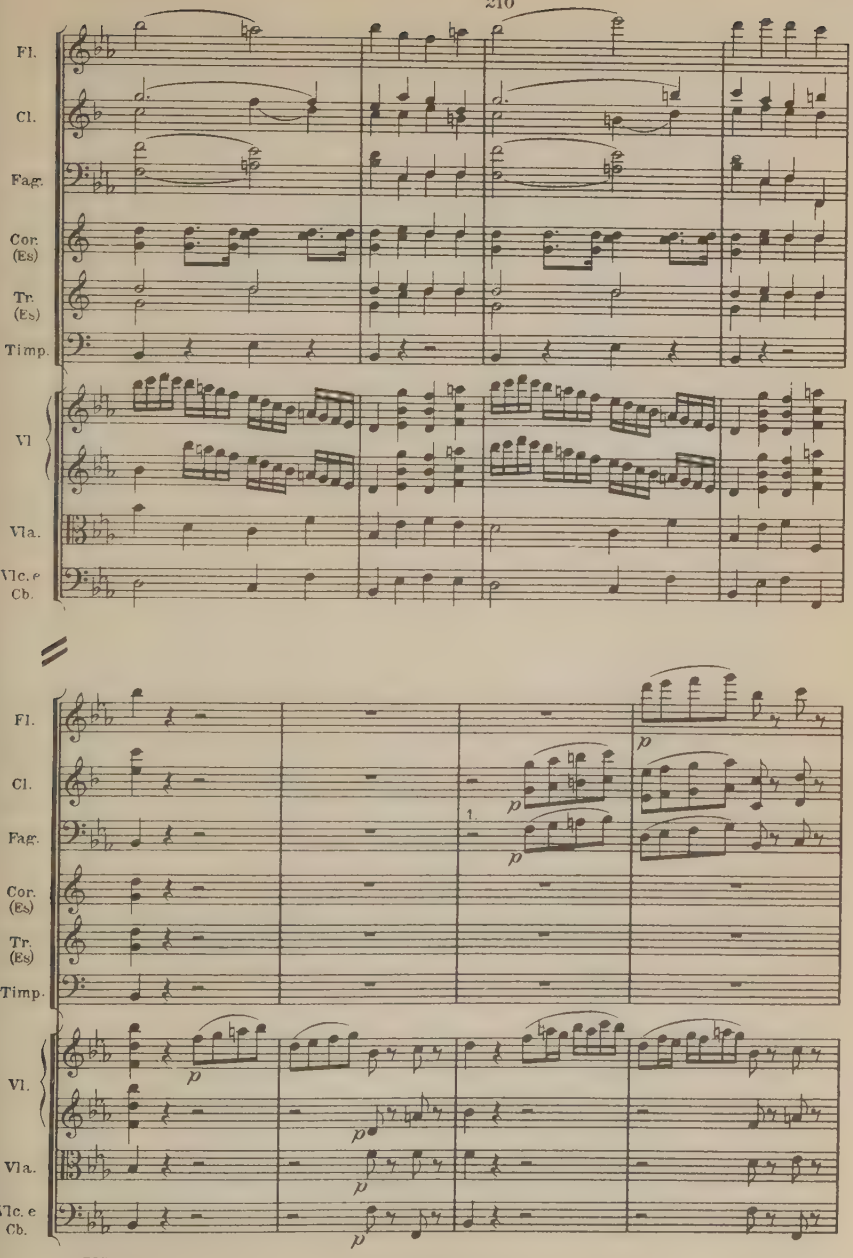
zu 2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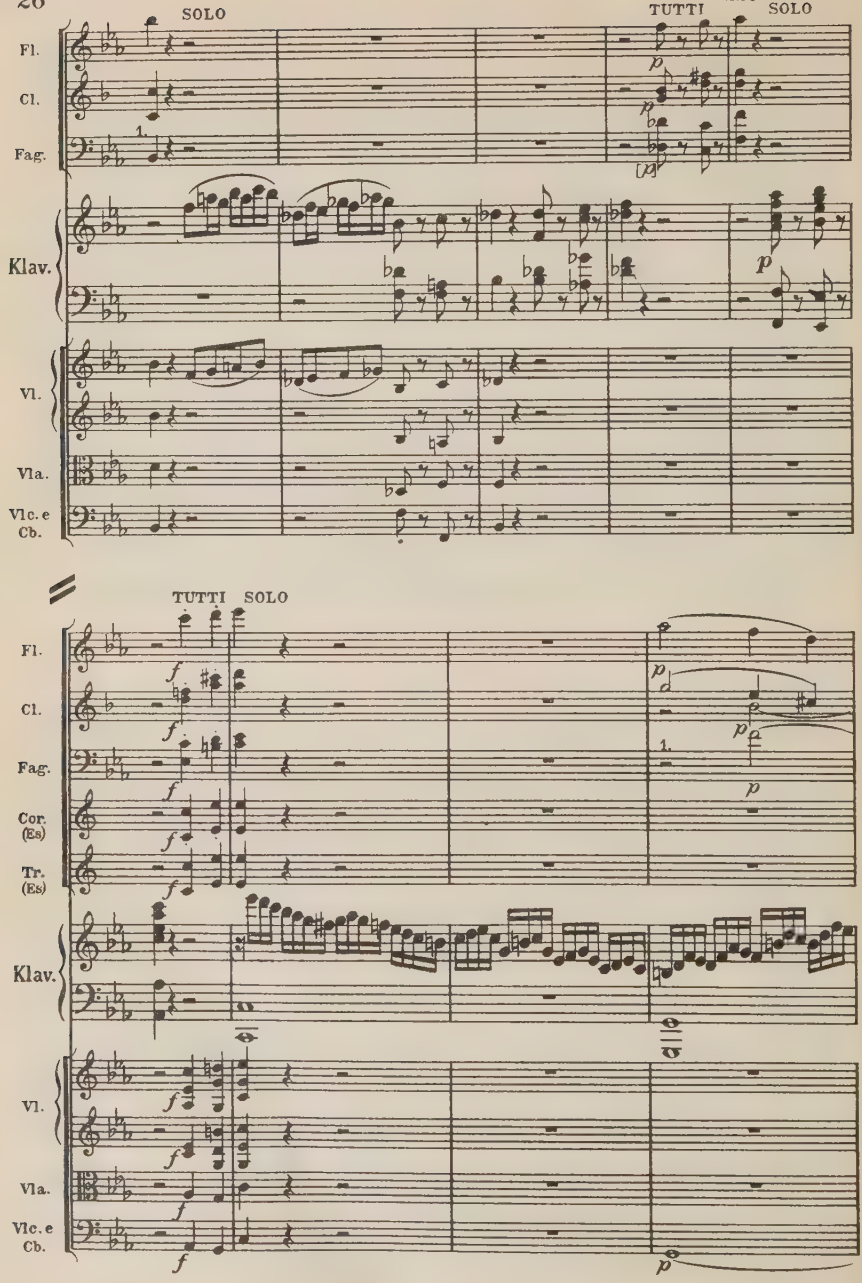
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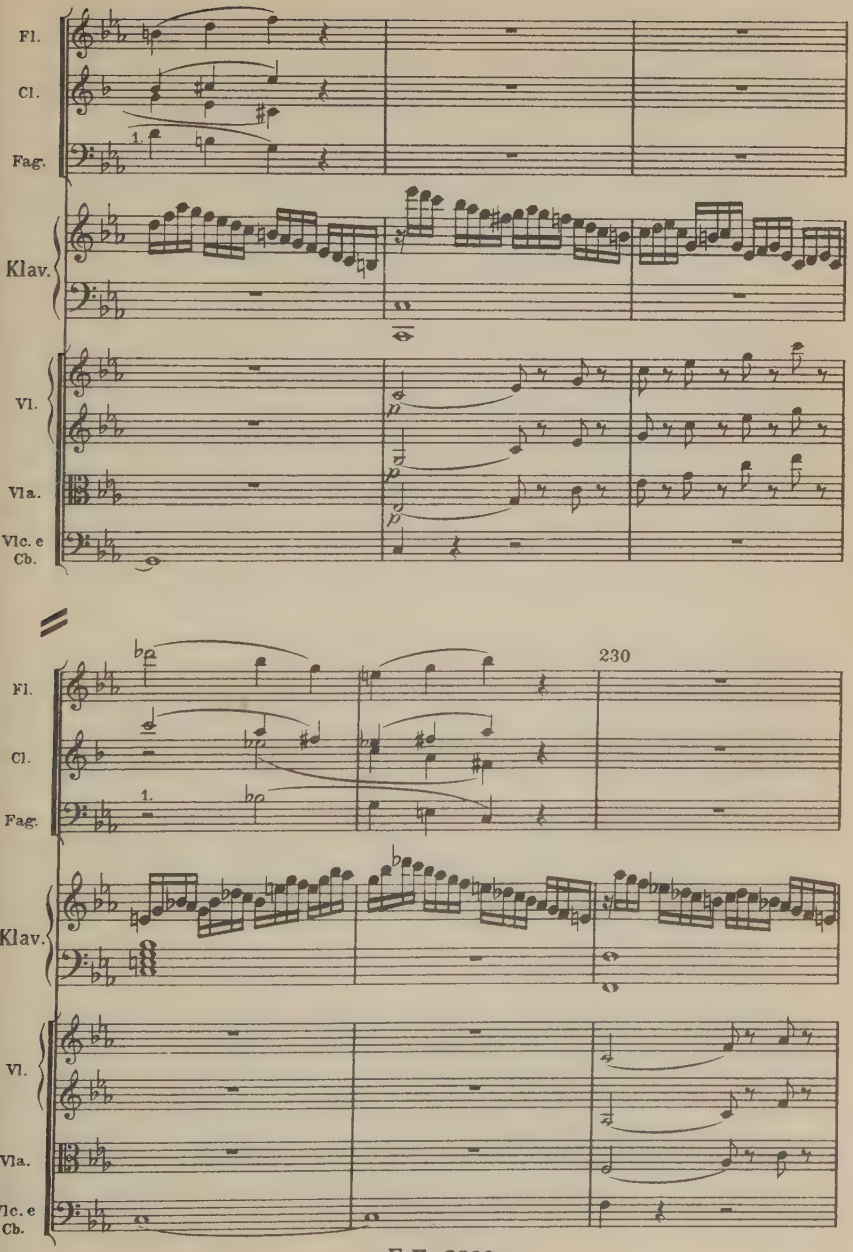
Vlc.e Cb.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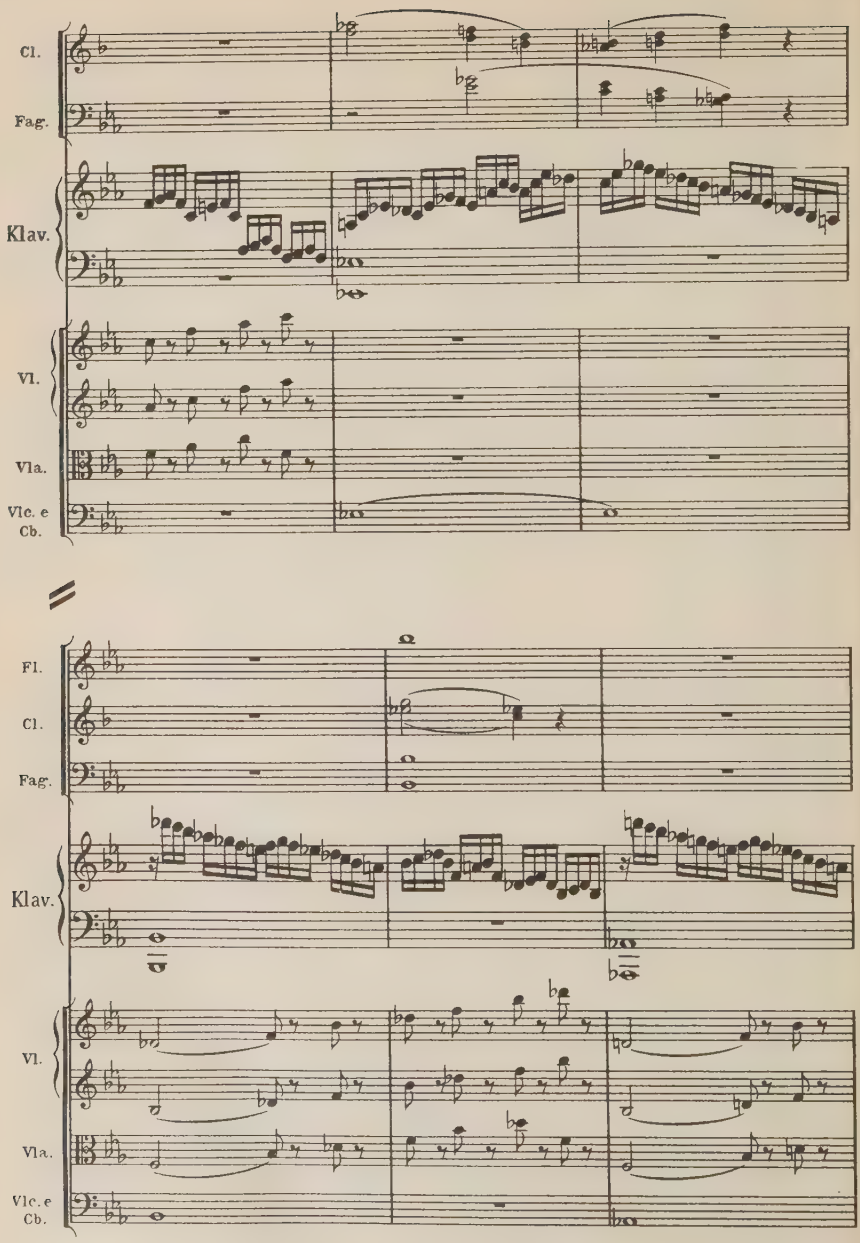
230


Cl.
Fag.
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Cb.
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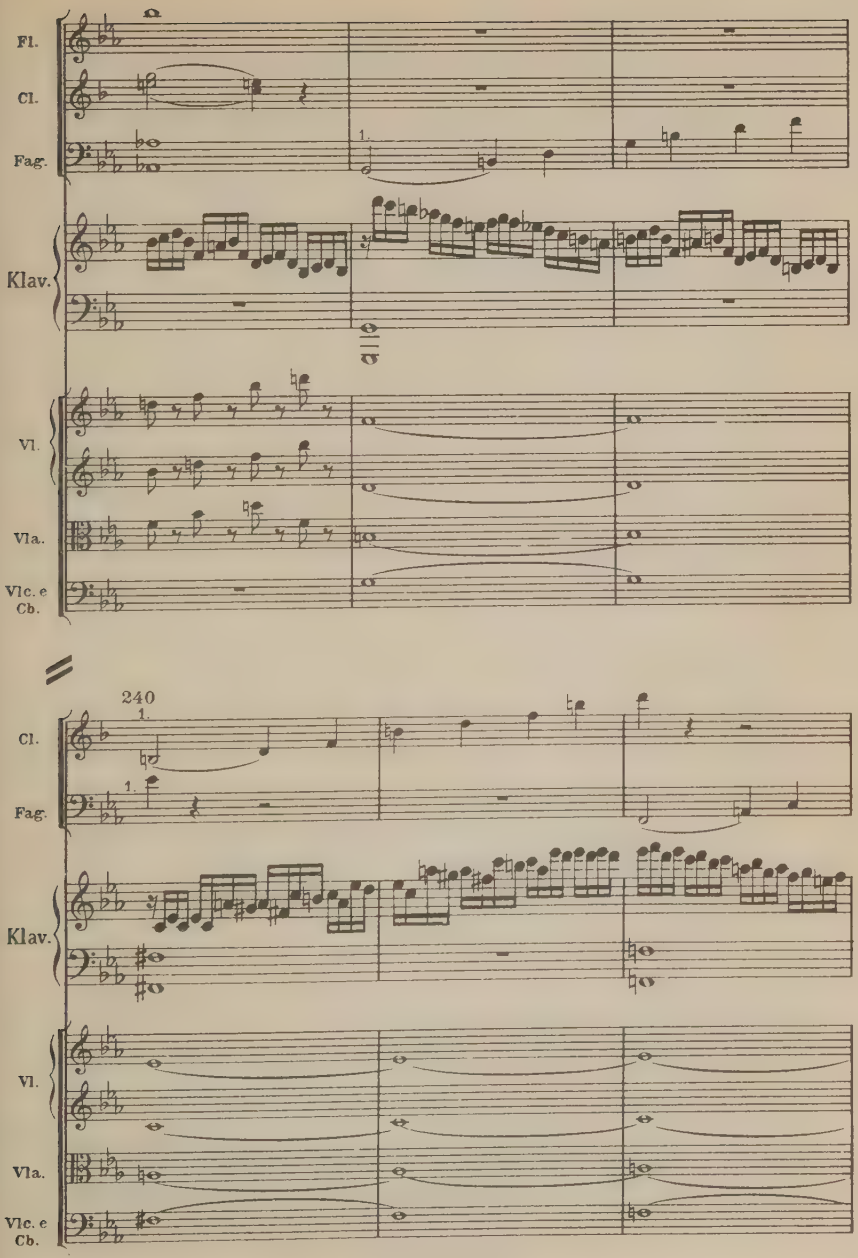
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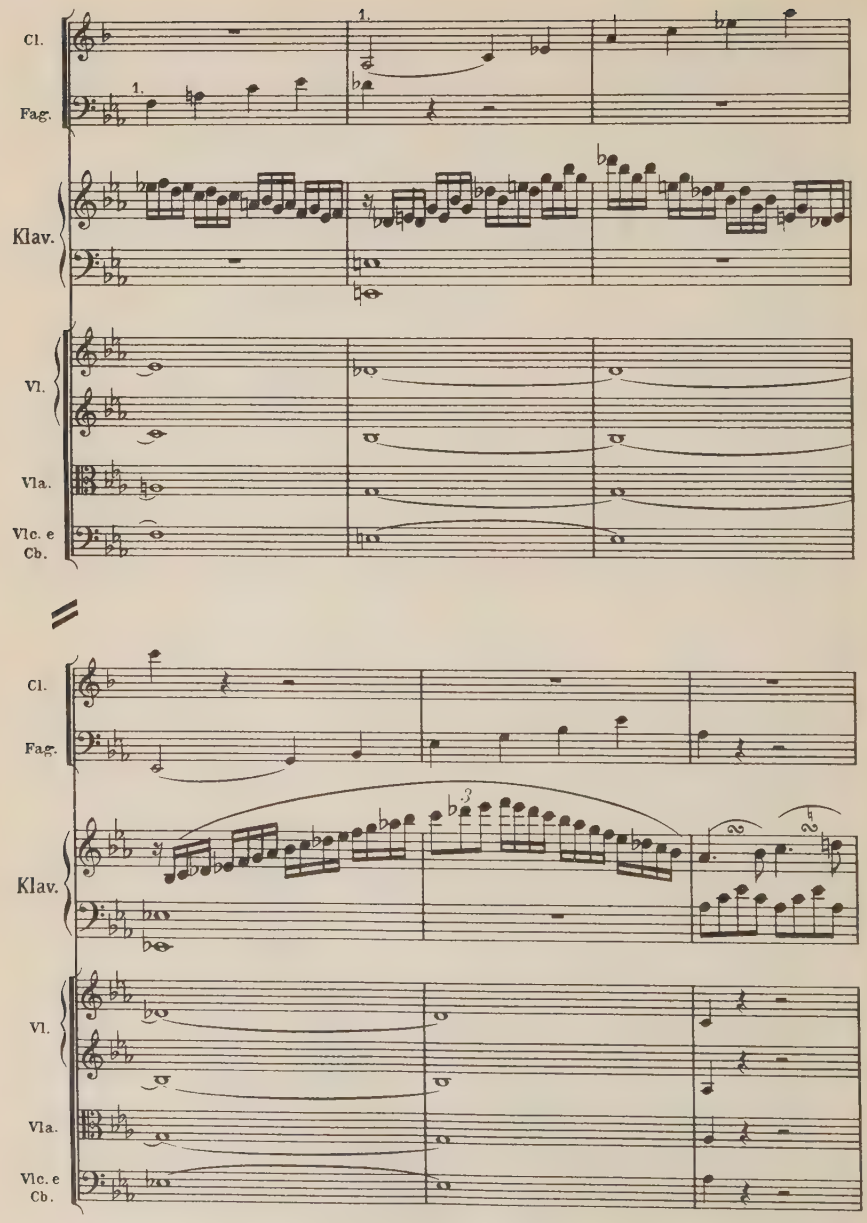
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Cb.
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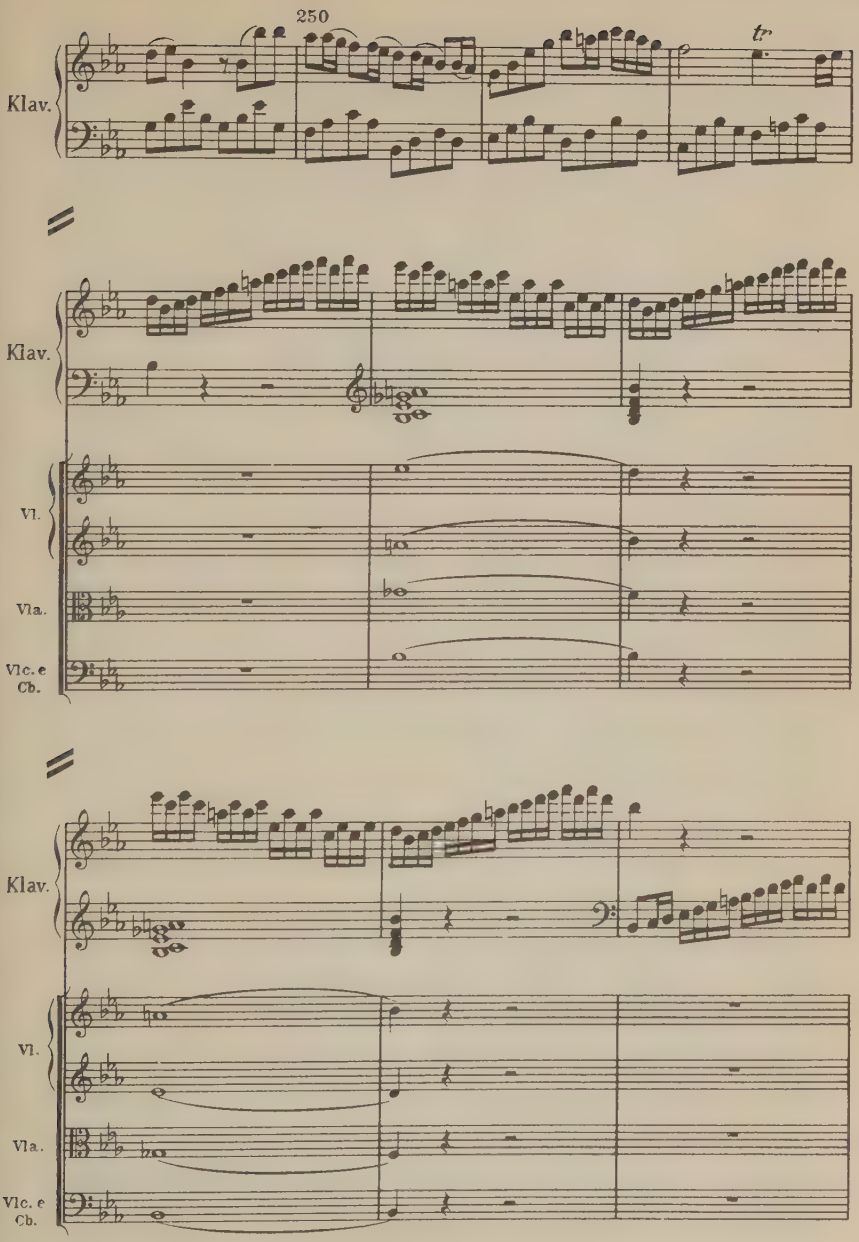
250
tr
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Vlc. e Cb.
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Vlc. e Cb.

Fl.
Cl.
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Tr. (Es)
Timp.
Klav.
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zu 2
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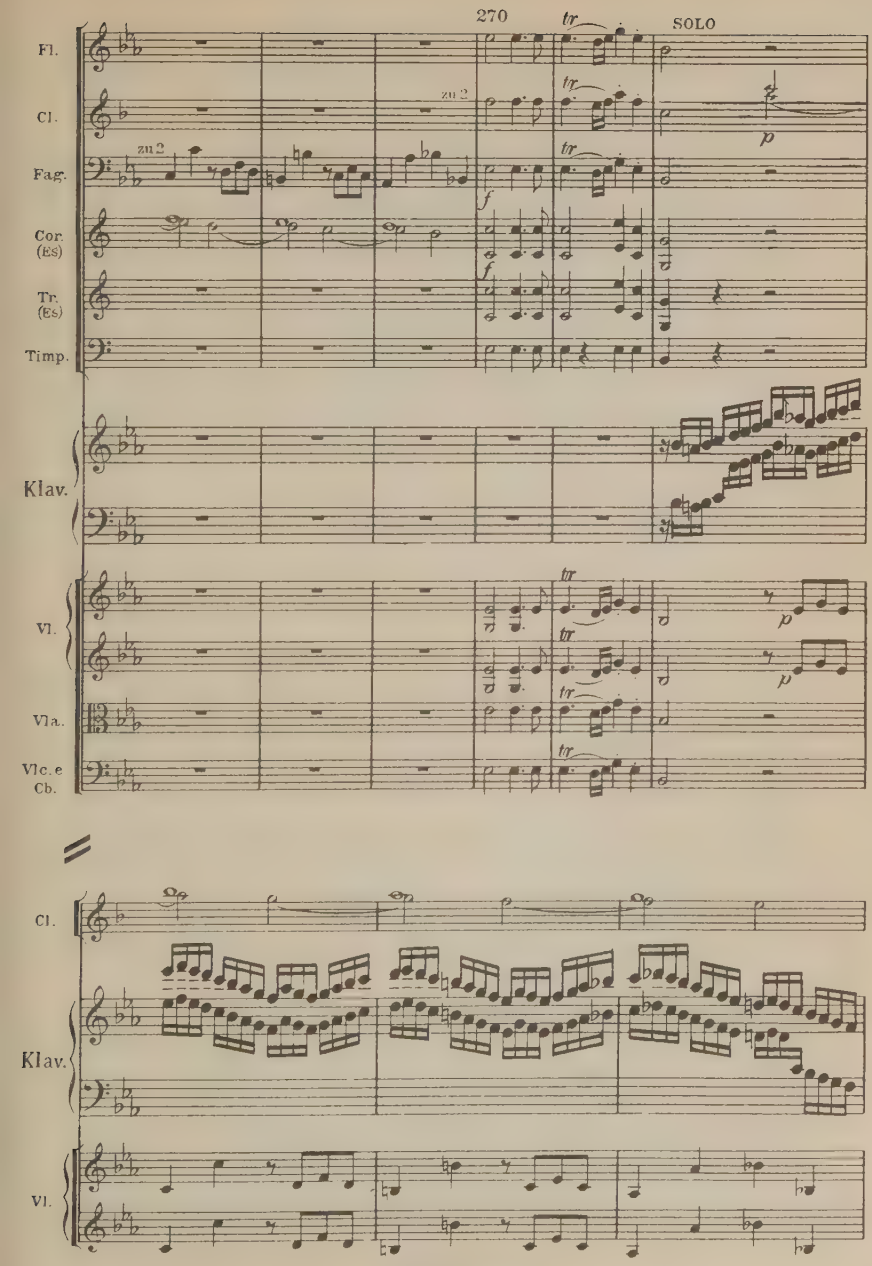
Vlc. e Cb.


270
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Cl.
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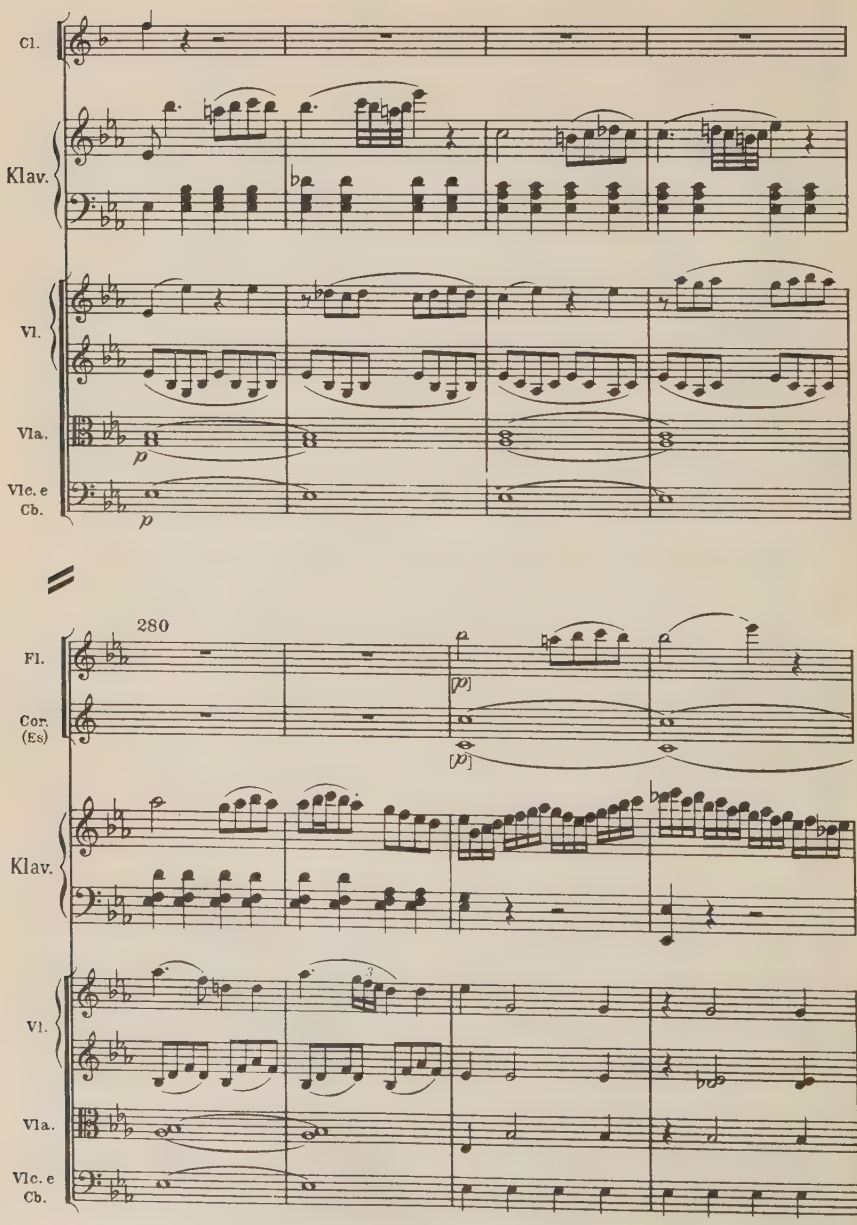
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Cor. (Es)
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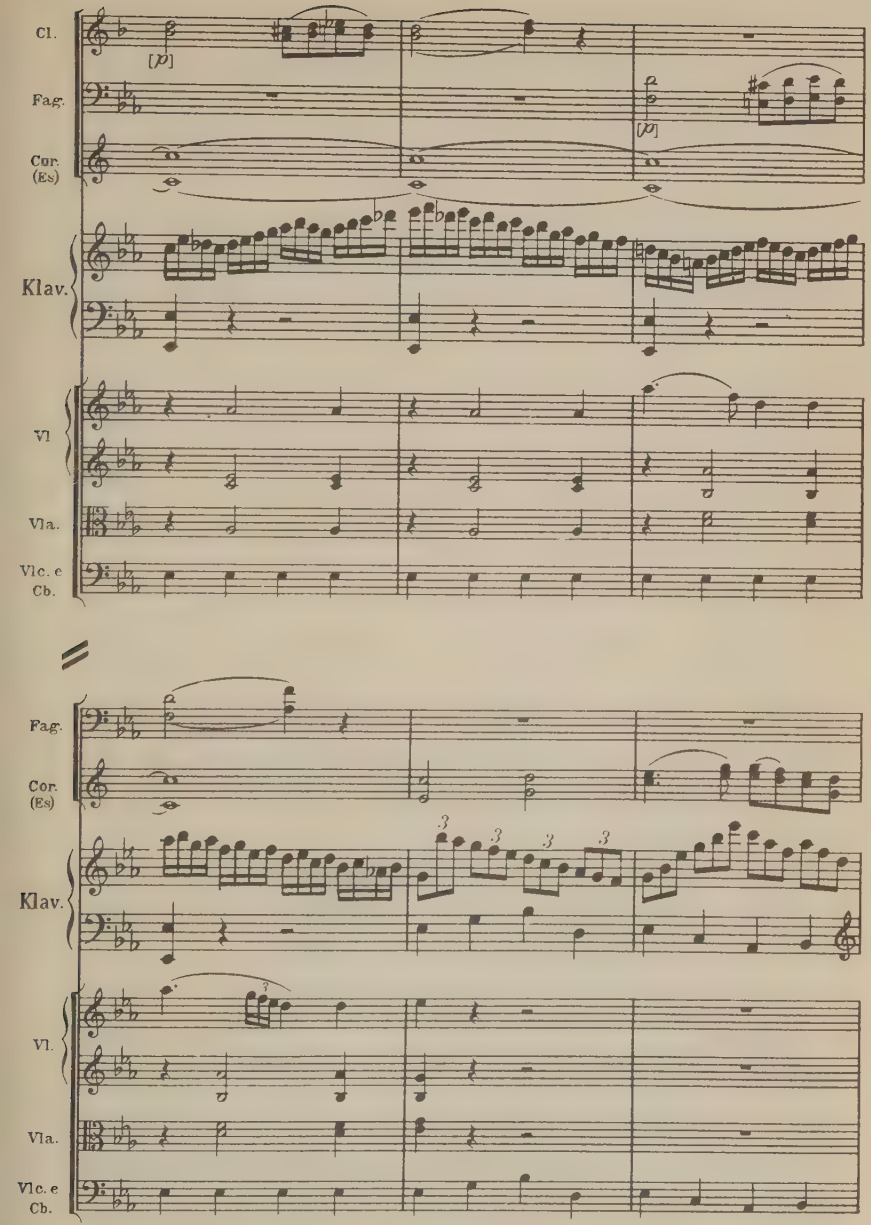
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Vlc. e Cb.
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Vlc. e Cb.
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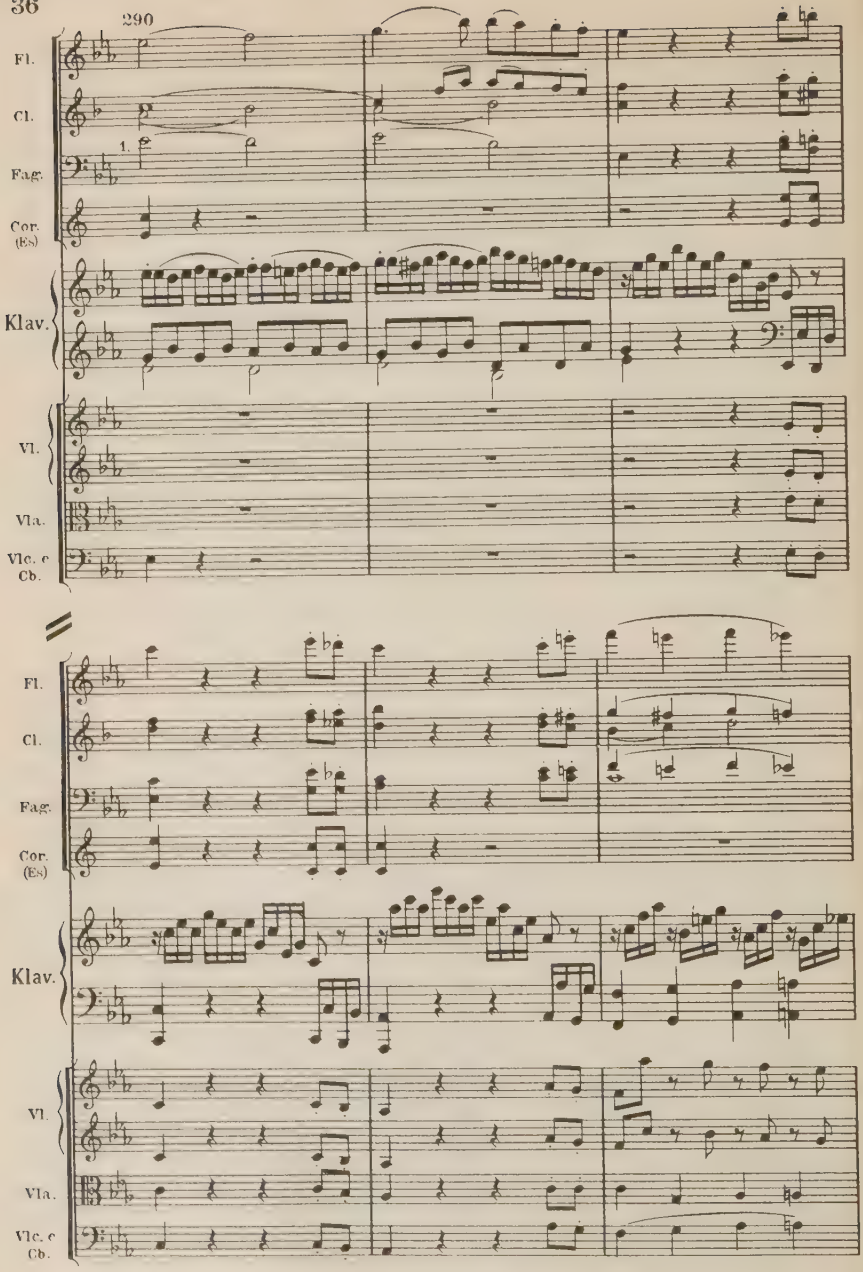
290
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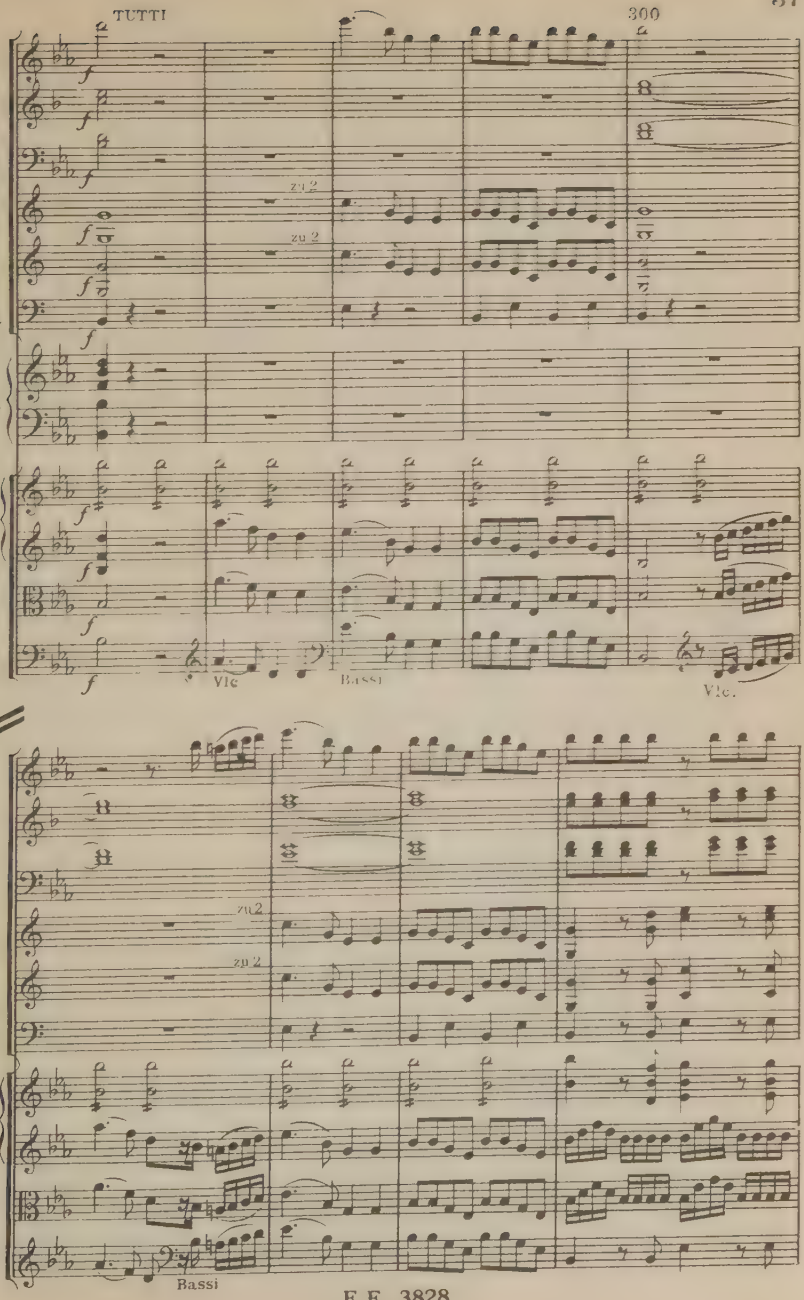
TUTTI
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Fag.
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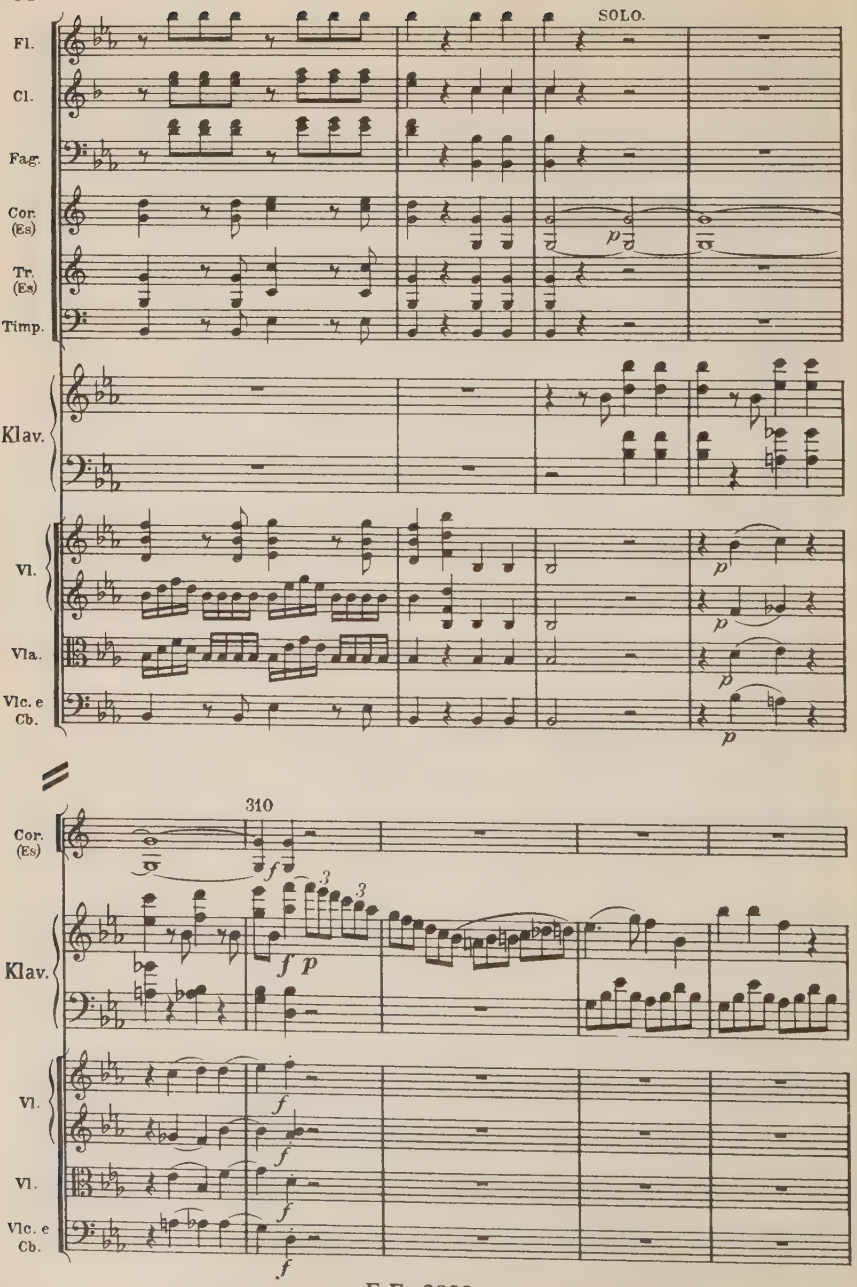
Bassi
Vlc.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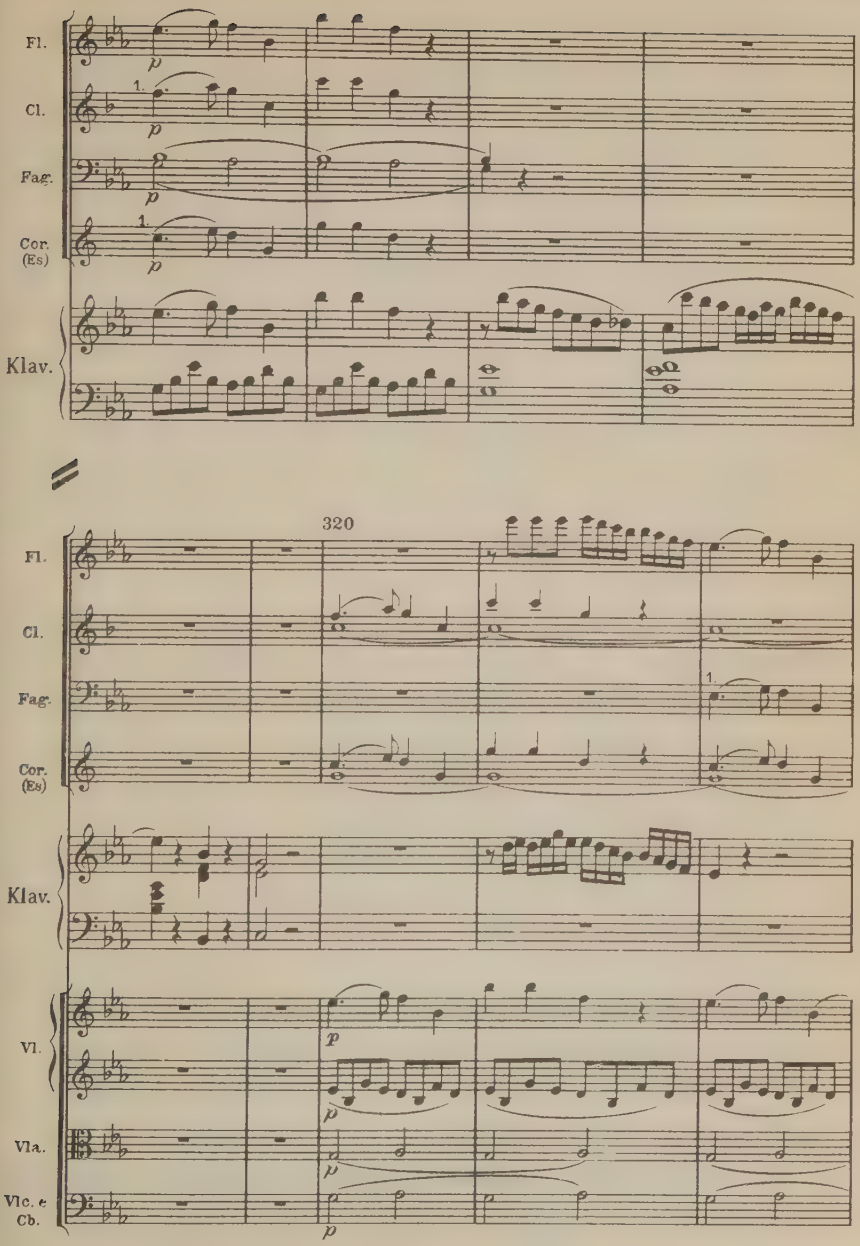
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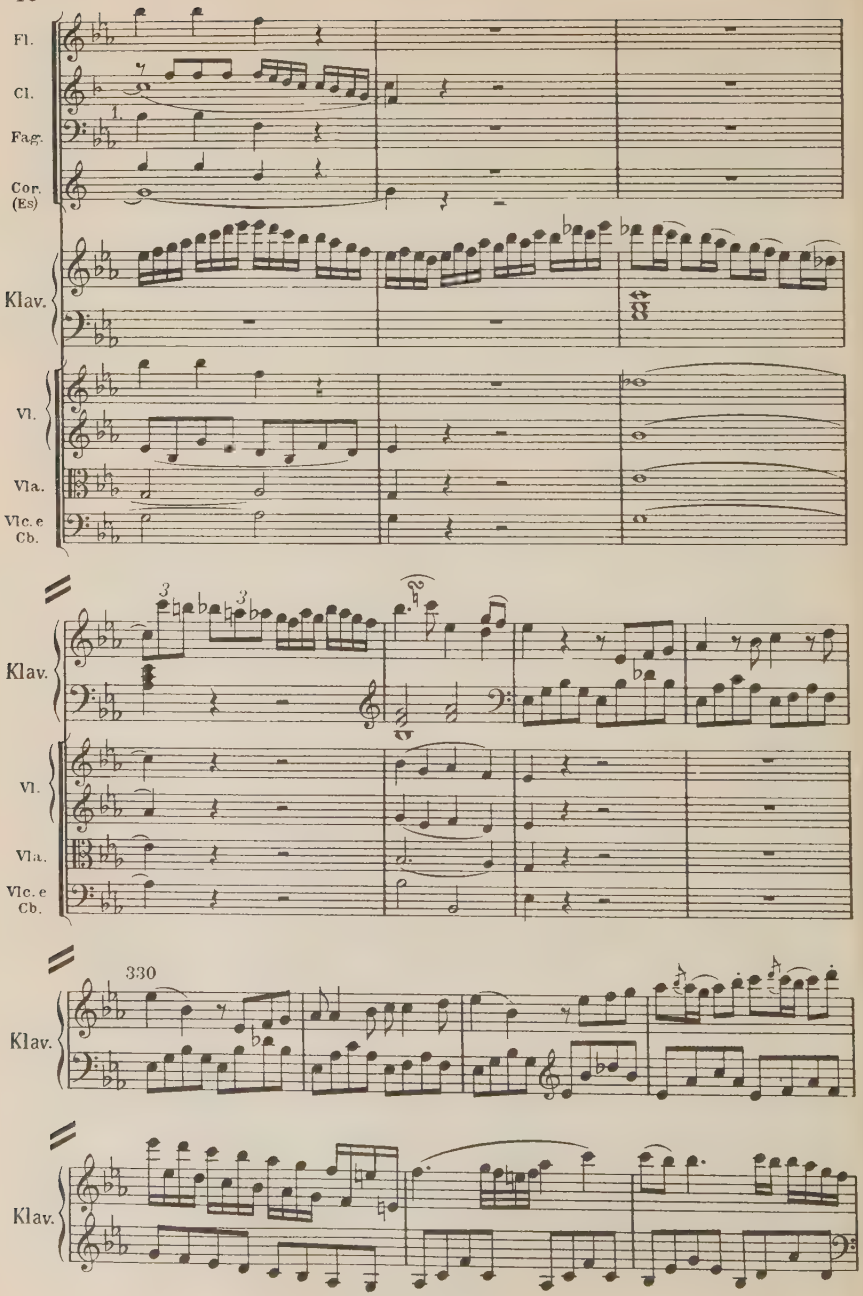
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Vlc.e Cb.
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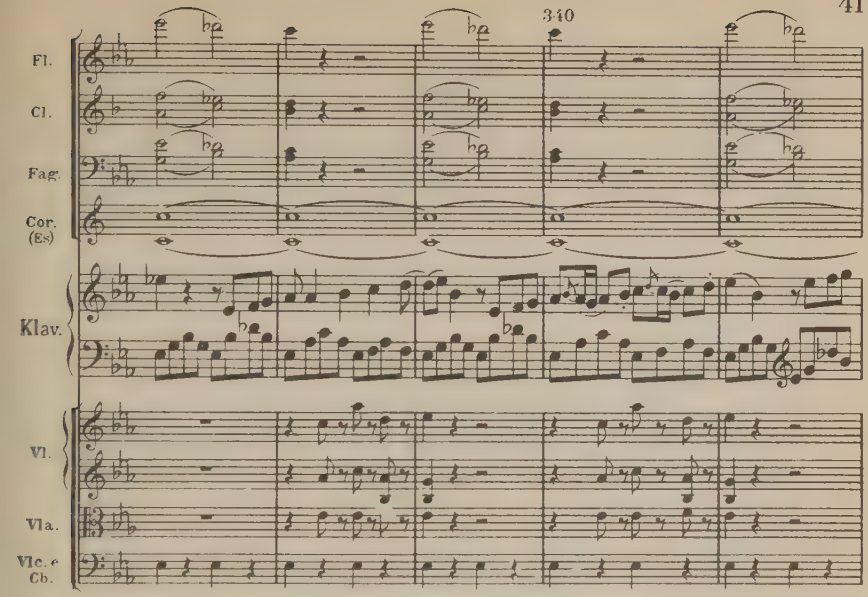
340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Klav.
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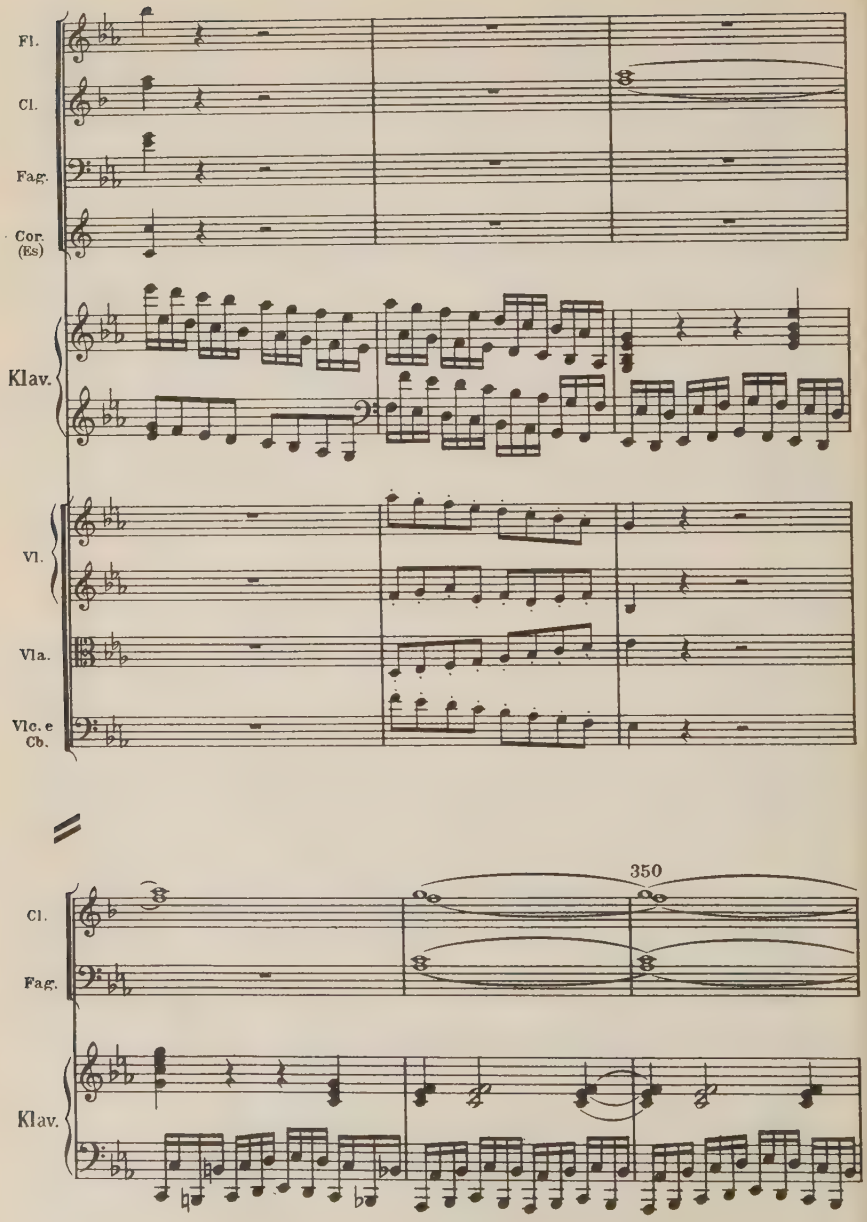
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Vl.
Vla.
Vlc. e Cb.
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Vlc. e Cb.
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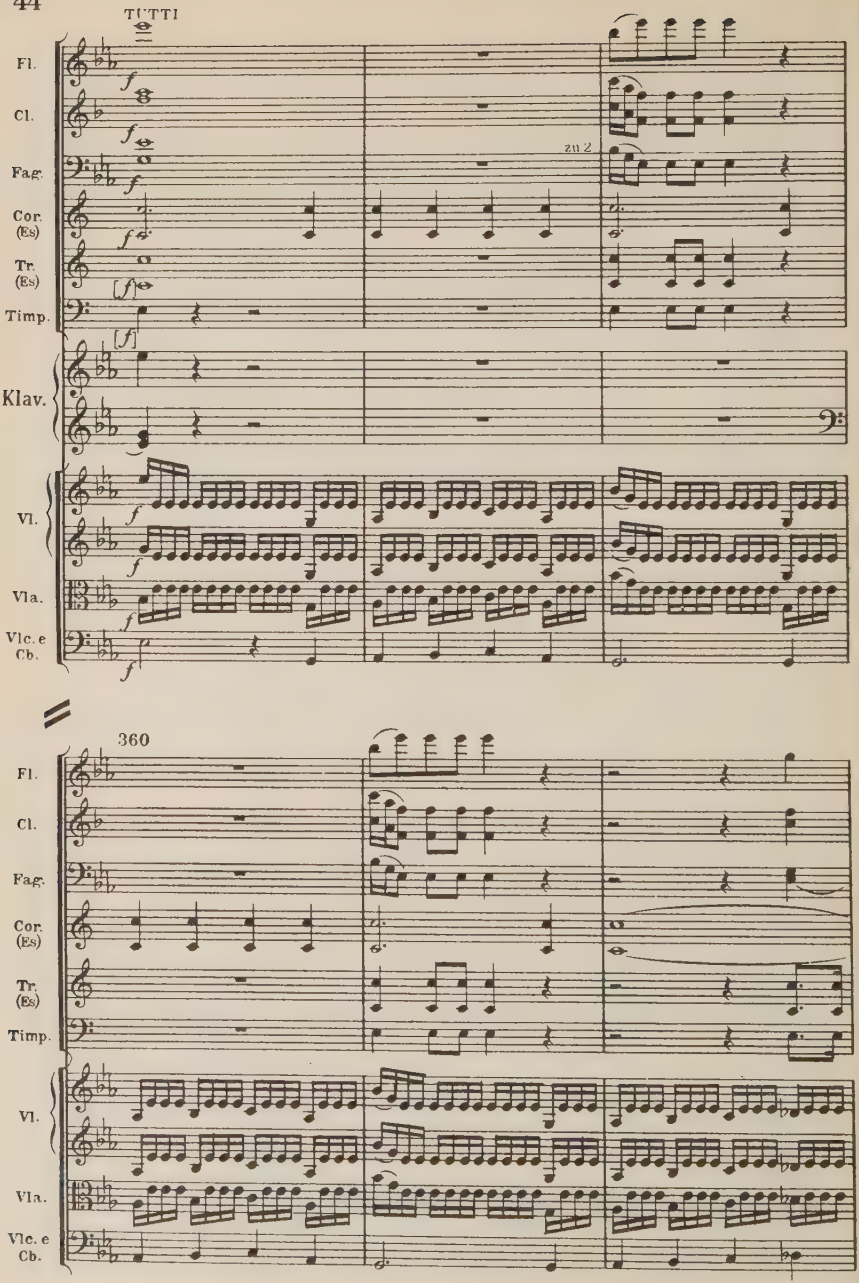
tr
p


TUTTI
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Fag.
zu 2
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Tr. (Es)
Timp.
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Vl.
Vla.
Vlc. e Cb.
360
Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
Vl.
Vla.
Vlc. e Cb.

Fl.
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Fag.
Cor. (Es)
Tr. (Es)
Timp.
zu 2
Cadenza
fr.
Klav.
Vl.
Vla.
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Timp.
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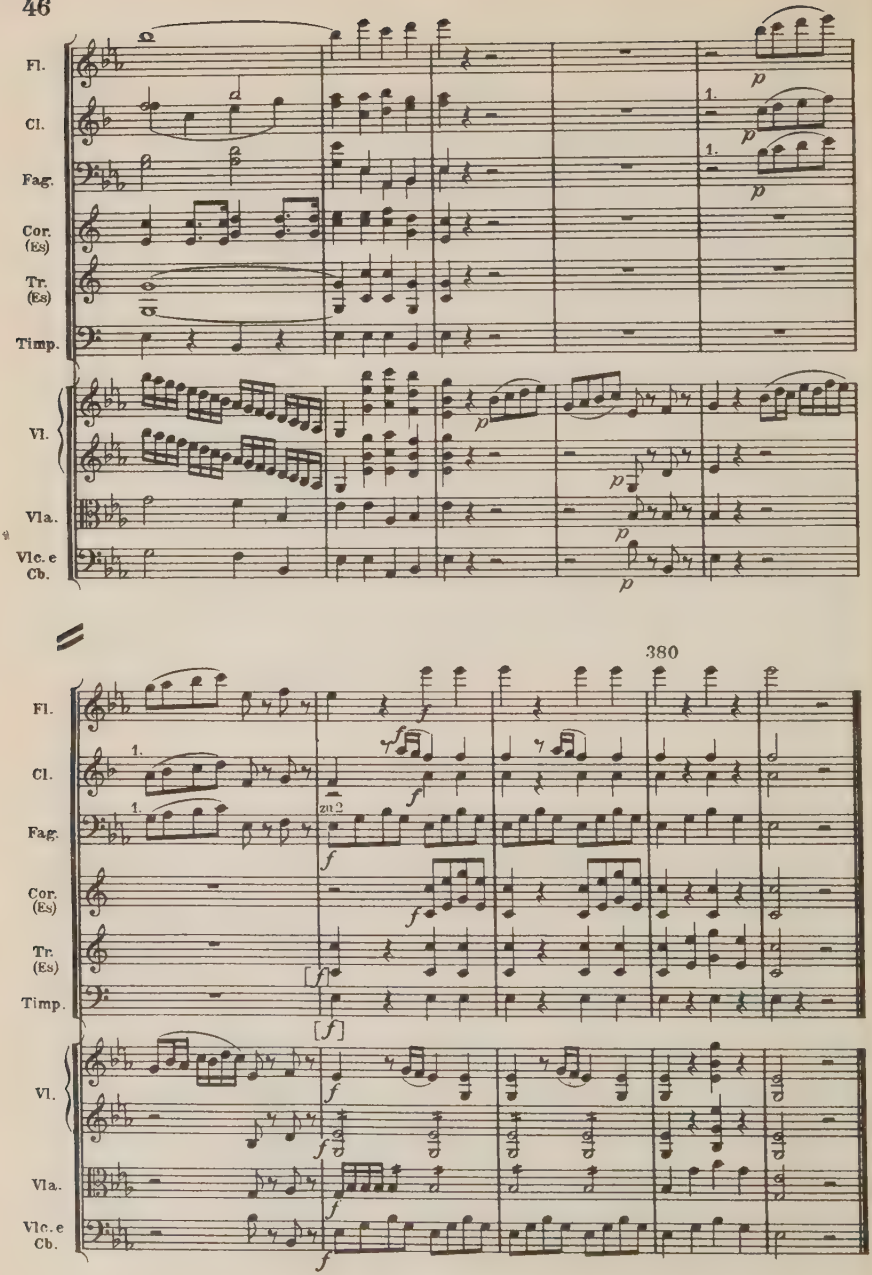
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Vlc. e Cb.
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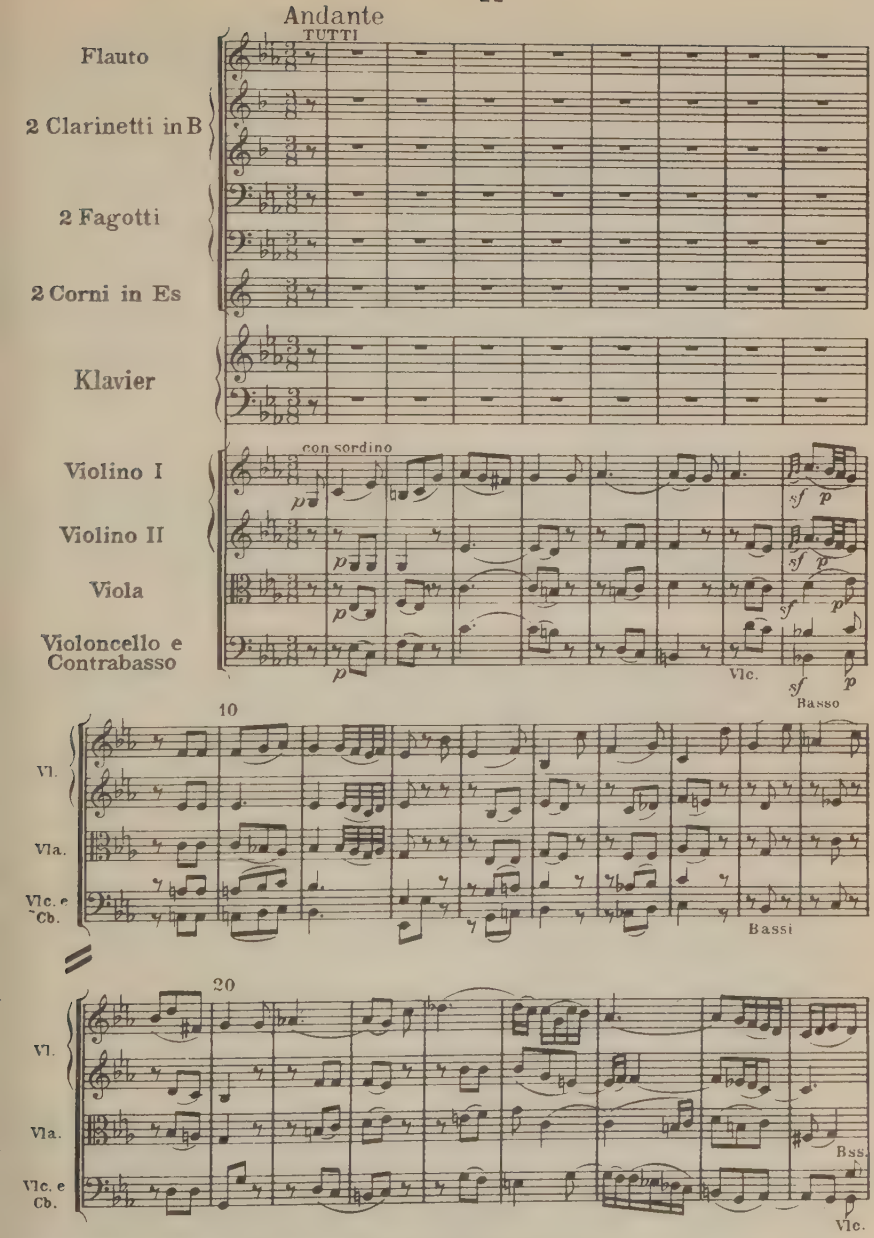
zu 2



Das Klavier als Generalbaß-Instrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort

30
SOLO.
Klav.
Vl.
Vla.
Vlc. e Cb.
40
Klav.
Klav.
Vl.
Vla.
Vlc. e Cb.
Bassi.
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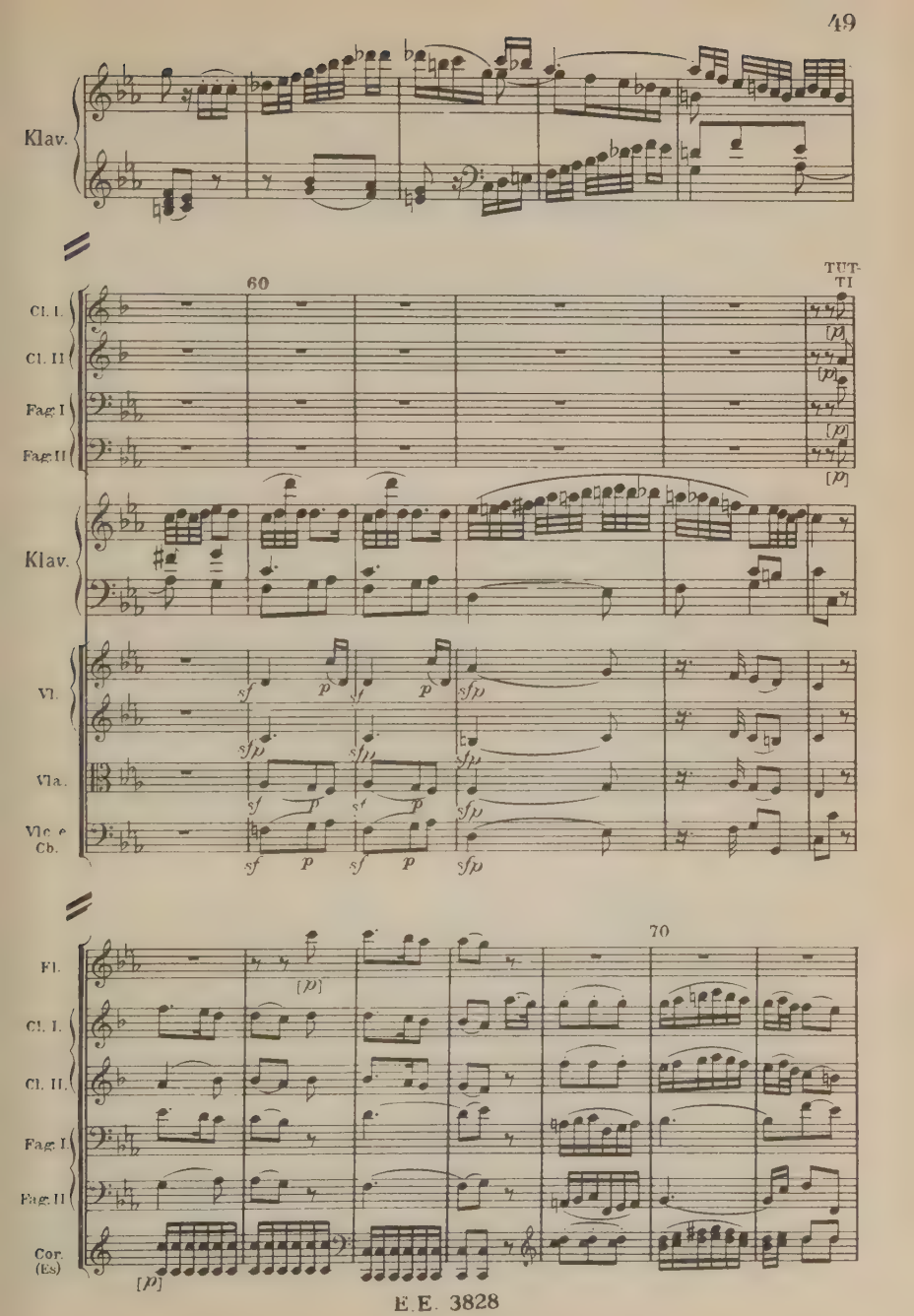
Klav.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Cl. II
Fag. I
Fag. II
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Fag. I.
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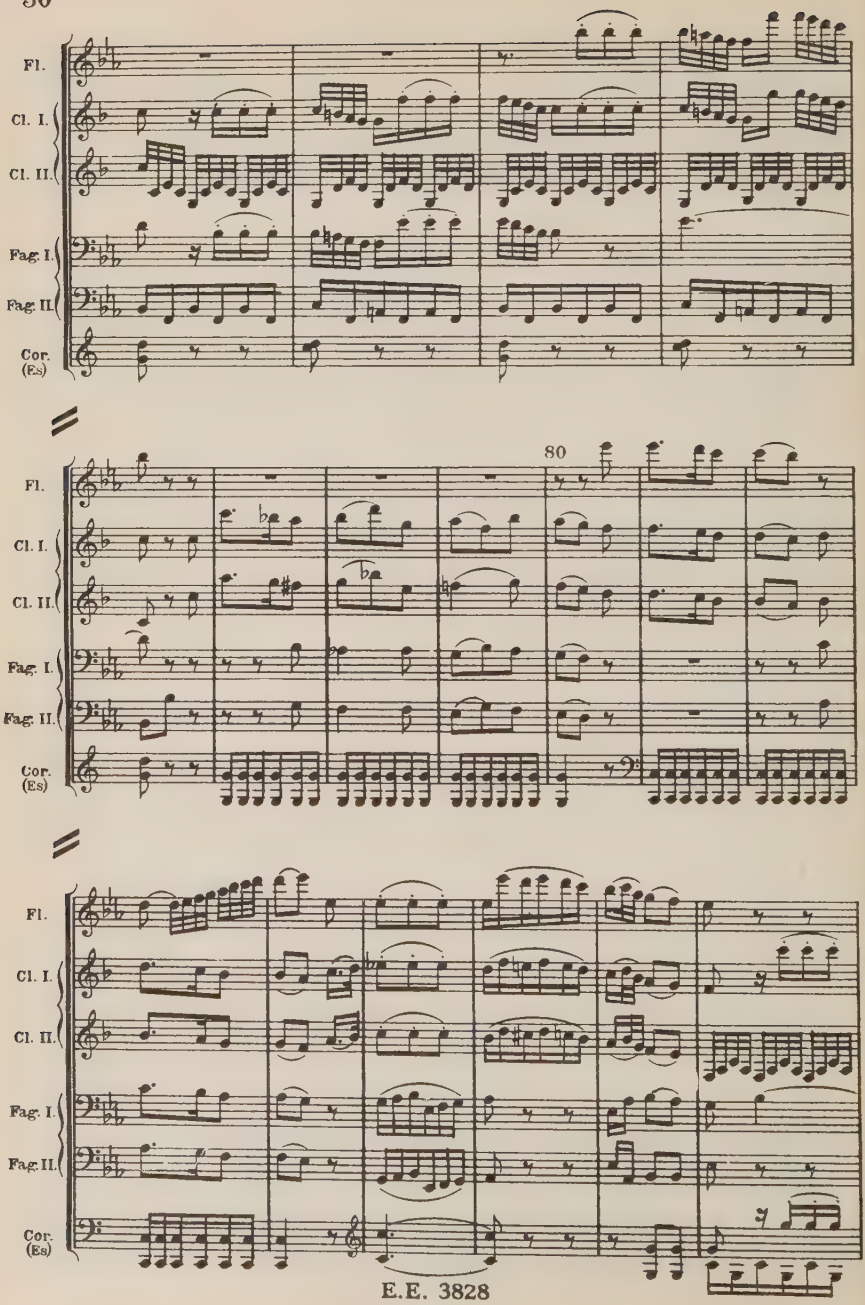
Cor.
(Es)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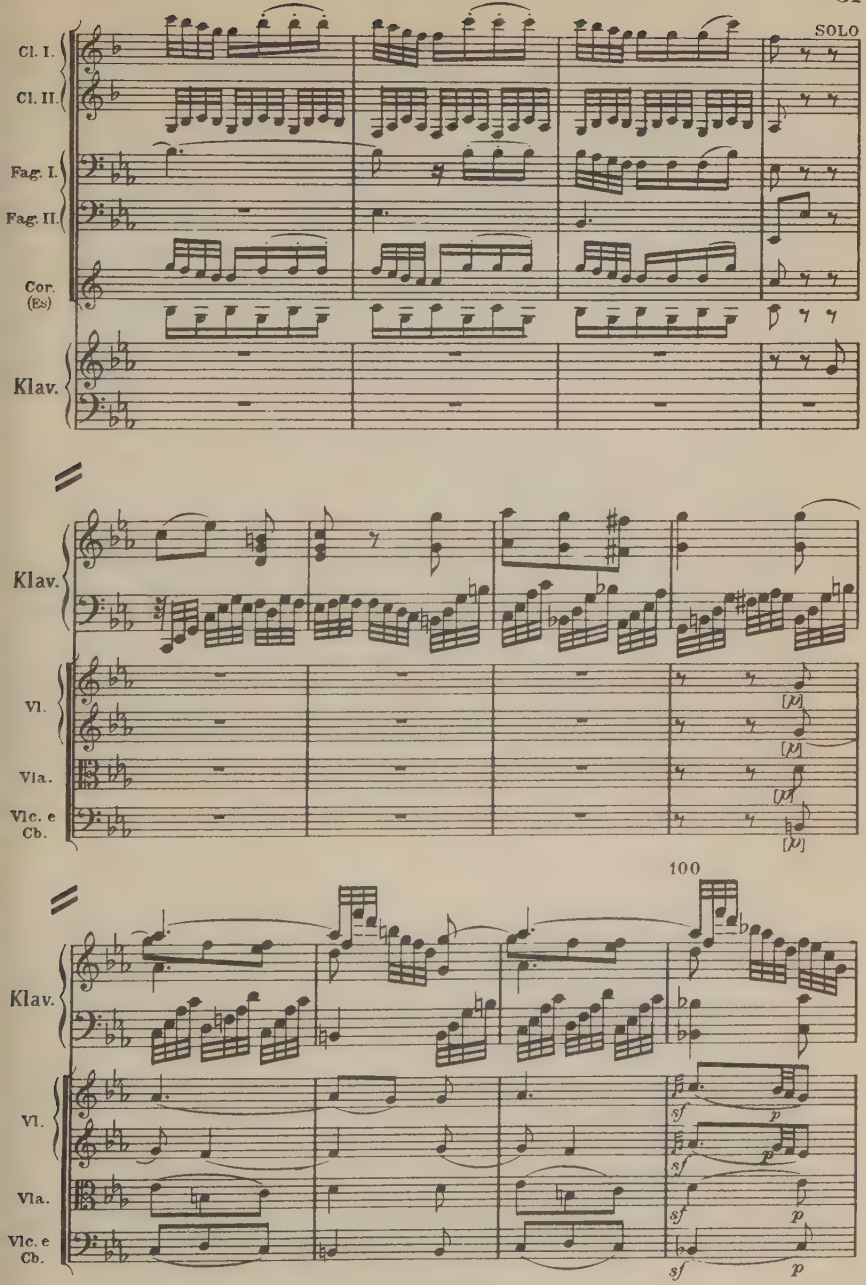
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Cl. II.
Fag. I.
Fag. II.
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Vl.
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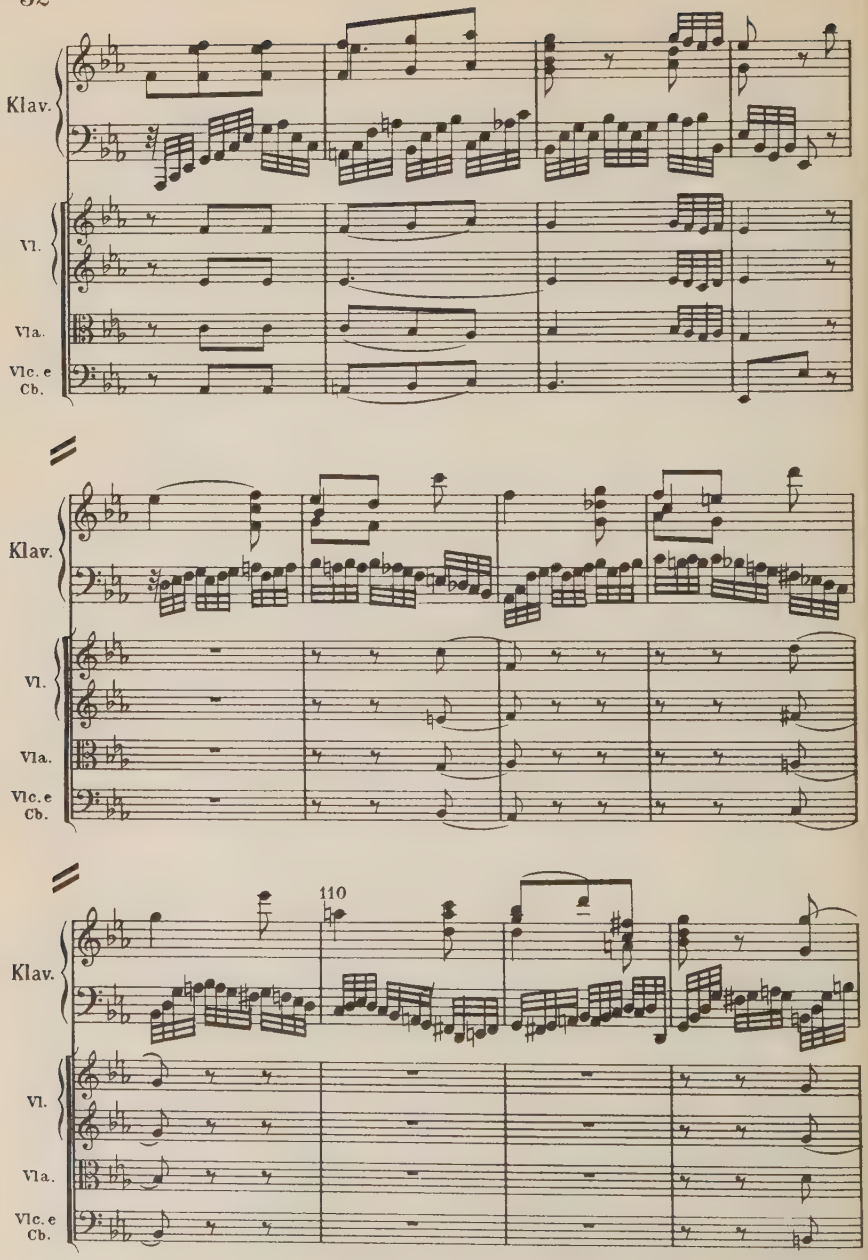
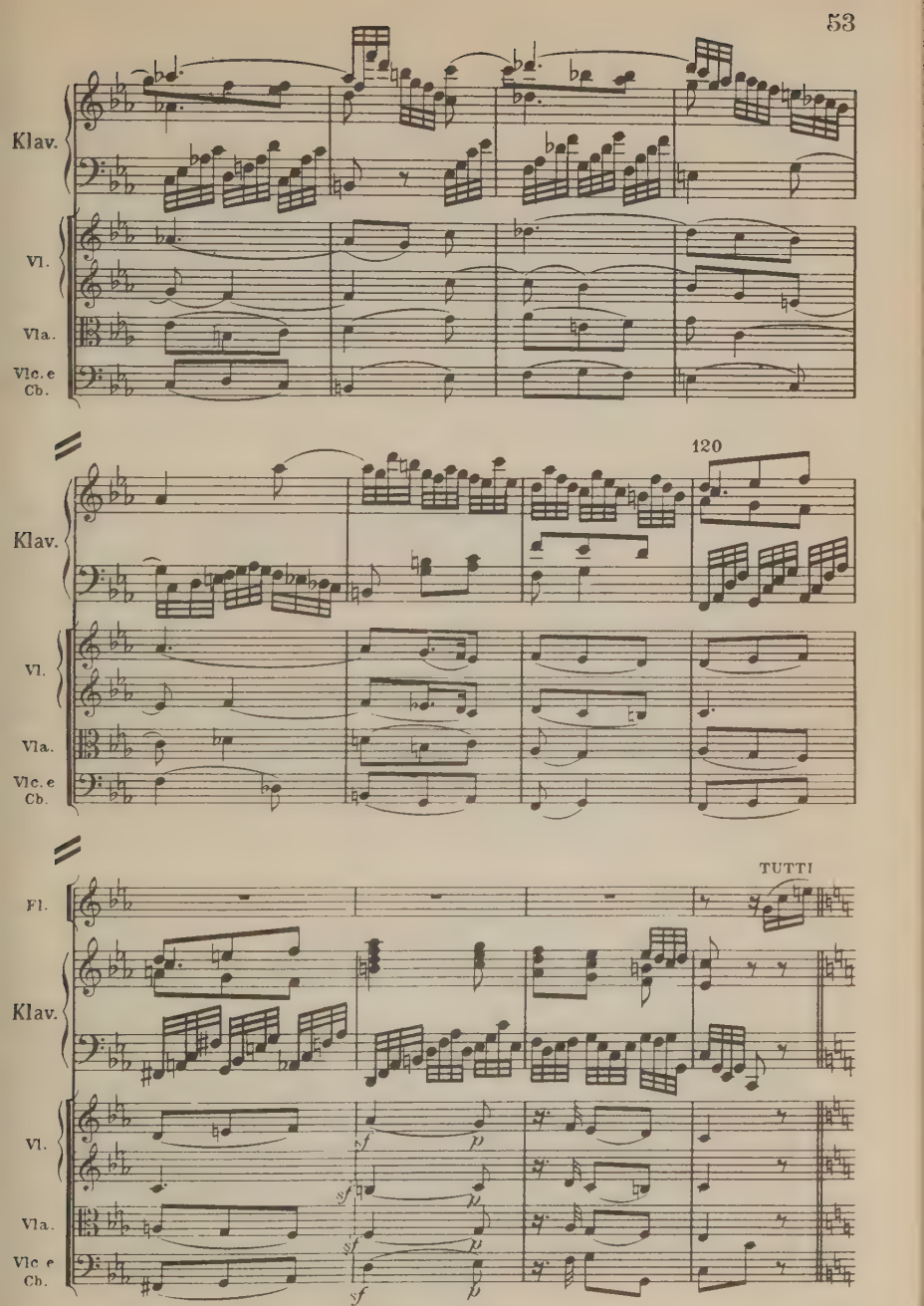
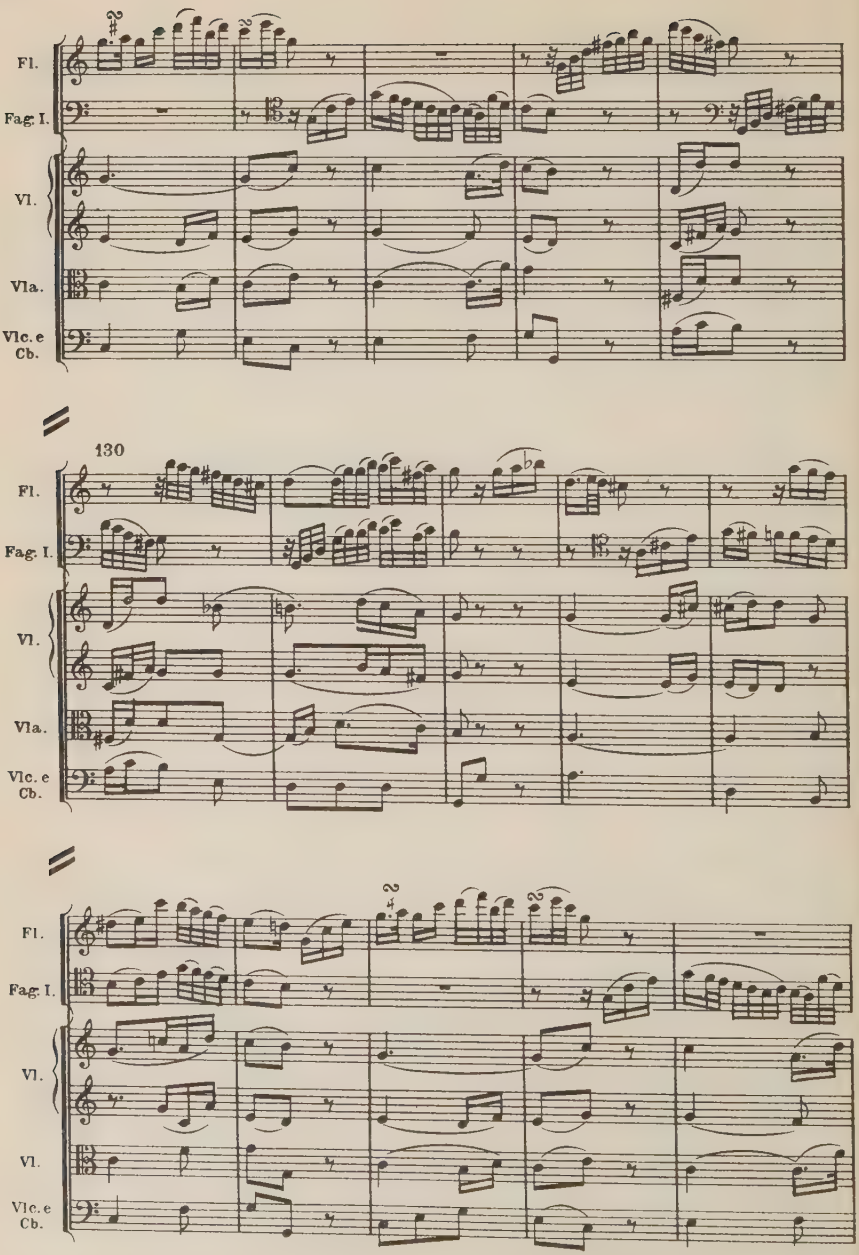
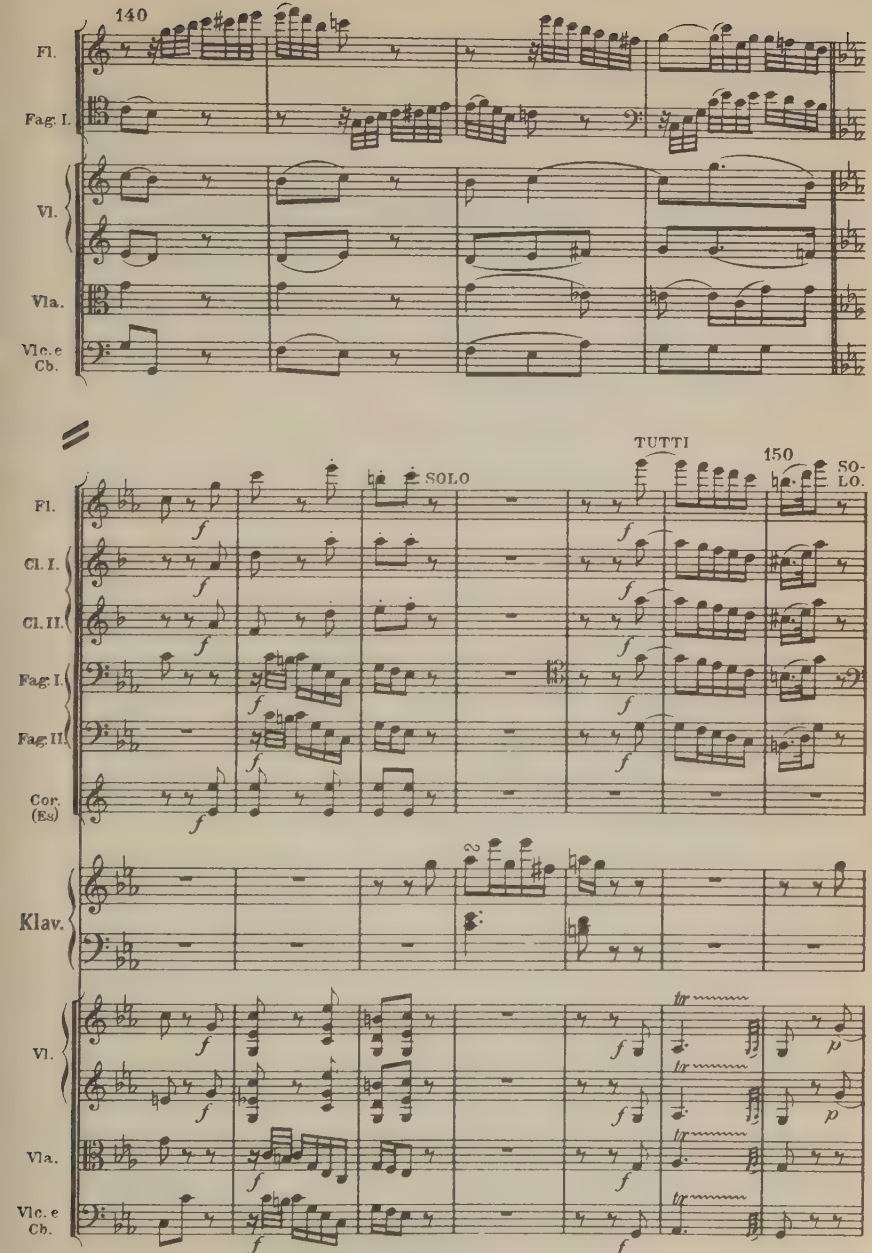
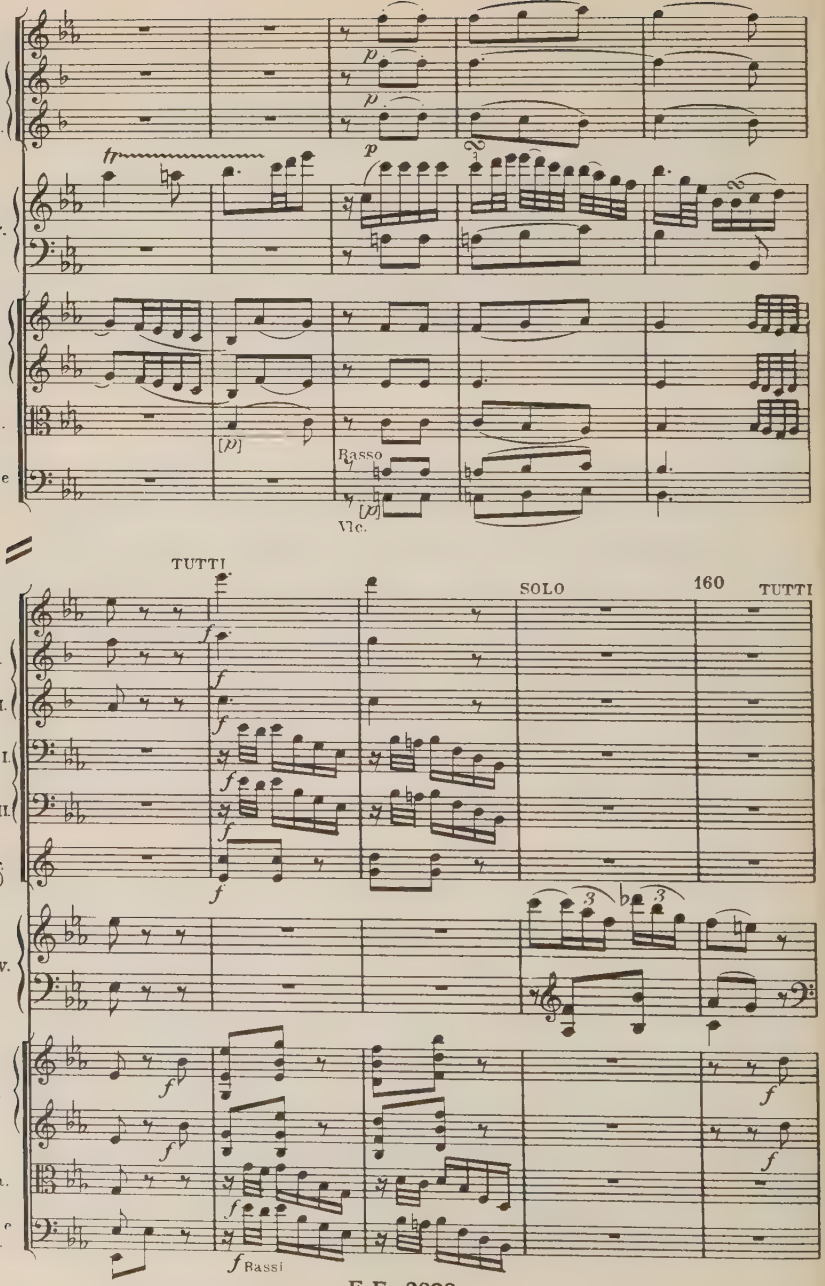
Vlc. e Cb.
sf
p

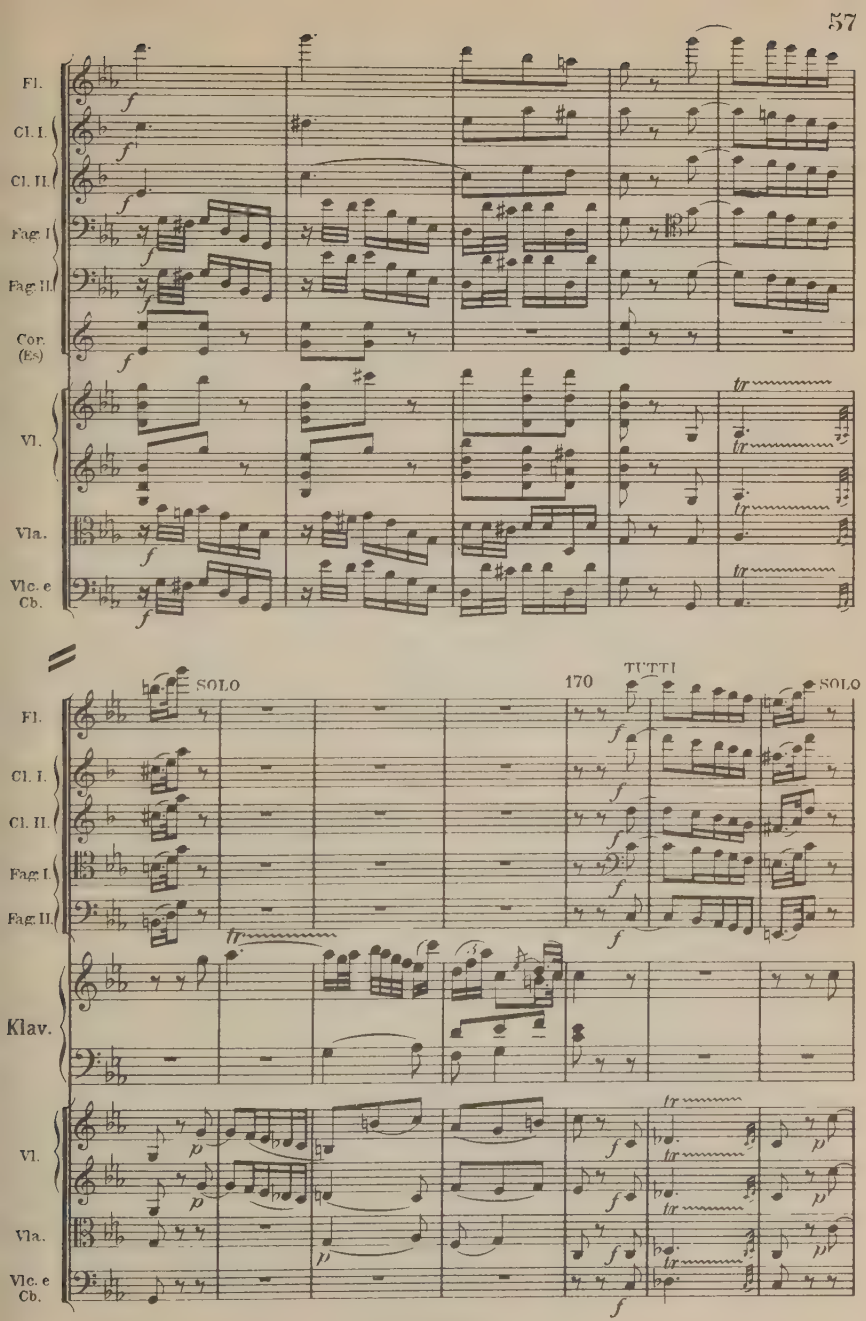

Klav.
Vl.
Vla.
Vlc. e Cb.
Klav.
Vl.
Vla.
Vlc. e Cb.
110
Klav.
Vl.
Vla.
Vlc. e Cb.

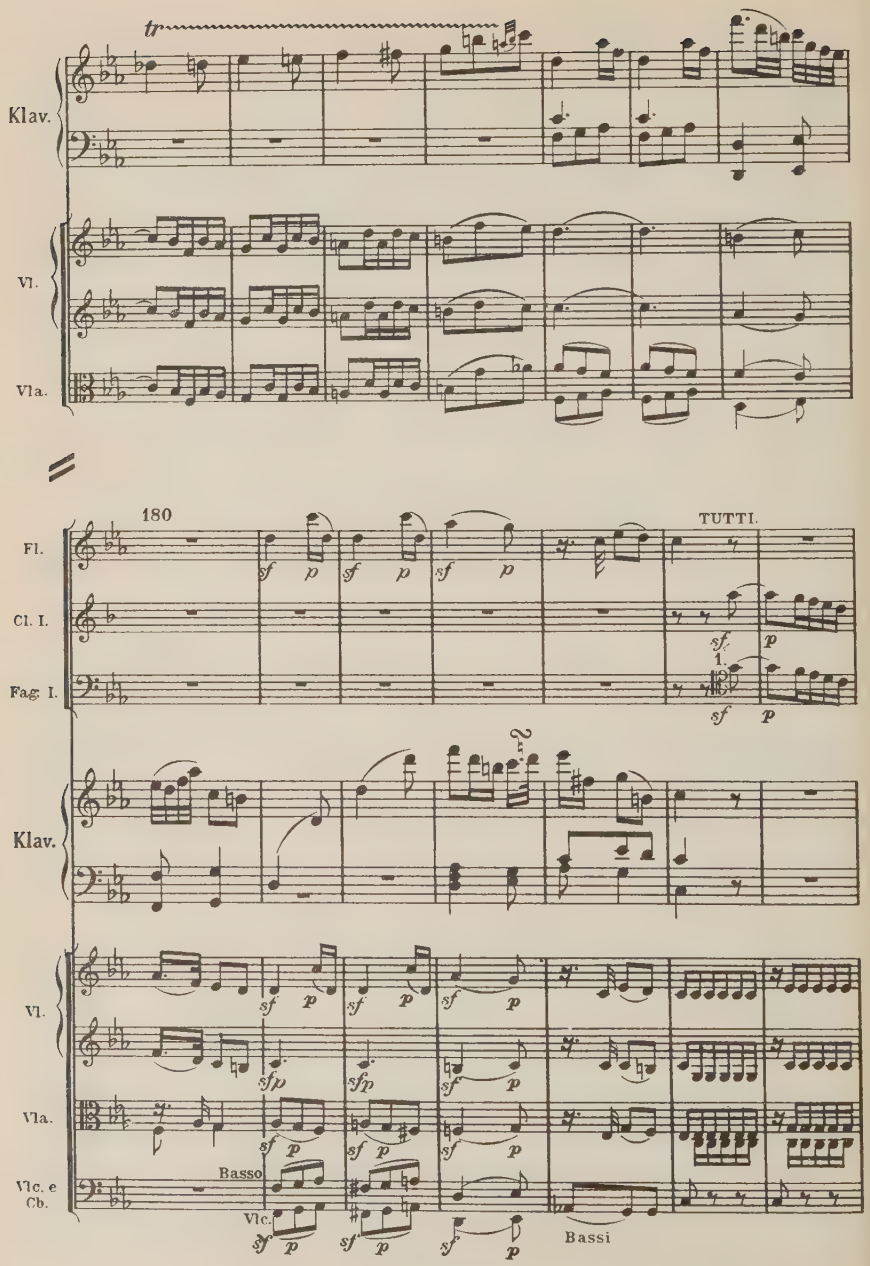

Klav.
Vl.
Vla.
Vlc. e Cb.
120
Klav.
Vl.
Vla.
Vlc. e Cb.
TUTTI
Fl.
Klav.
Vl.
Vla.
Vlc. e Cb.

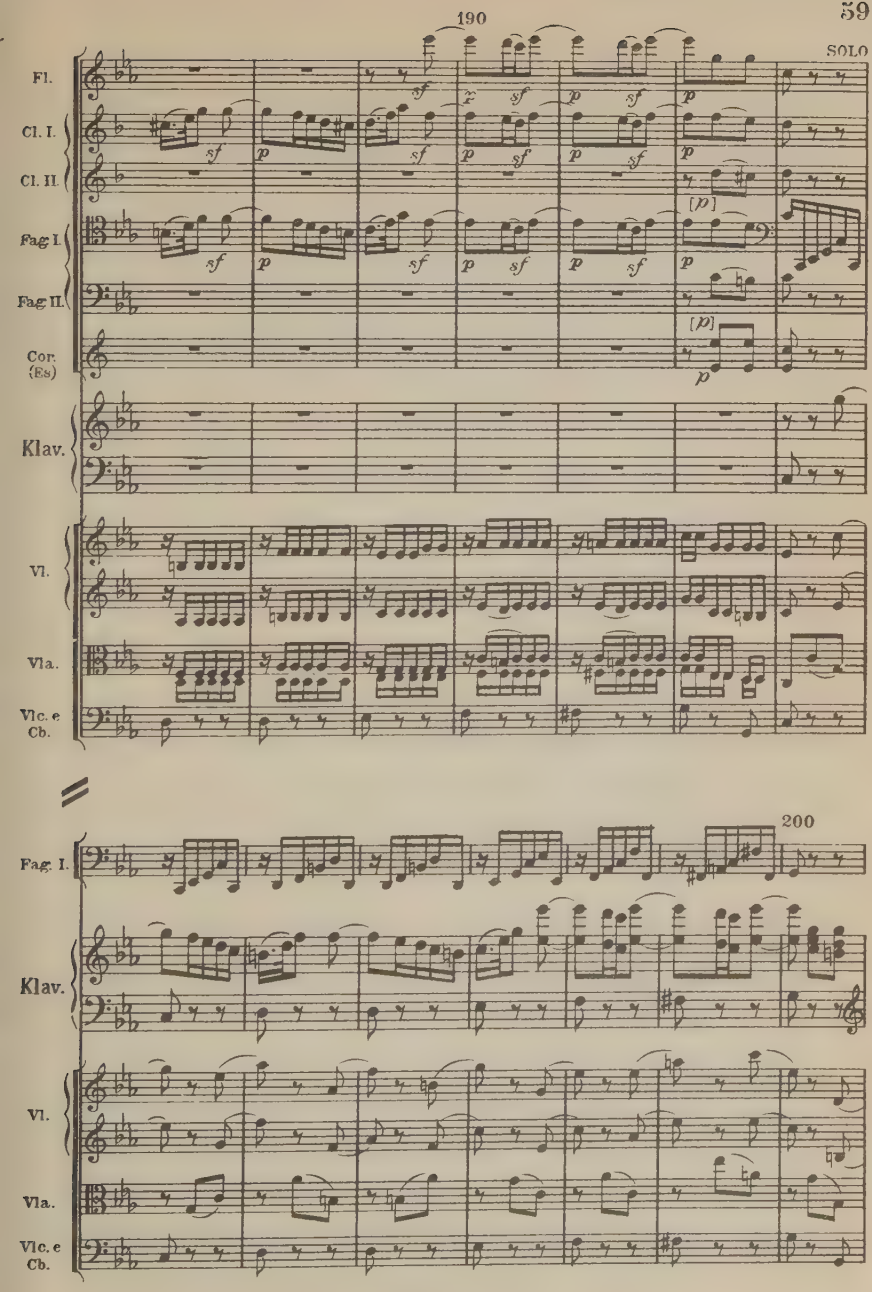

Fl.
Fag. I.
Vl.
Vla.
Vlc. e Cb.
130
Fl.
Fag. I.
Vl.
Vla.
Vlc. e Cb.
2
Fl.
Fag. I.
Vl.
Vl.
Vlc. e Cb.

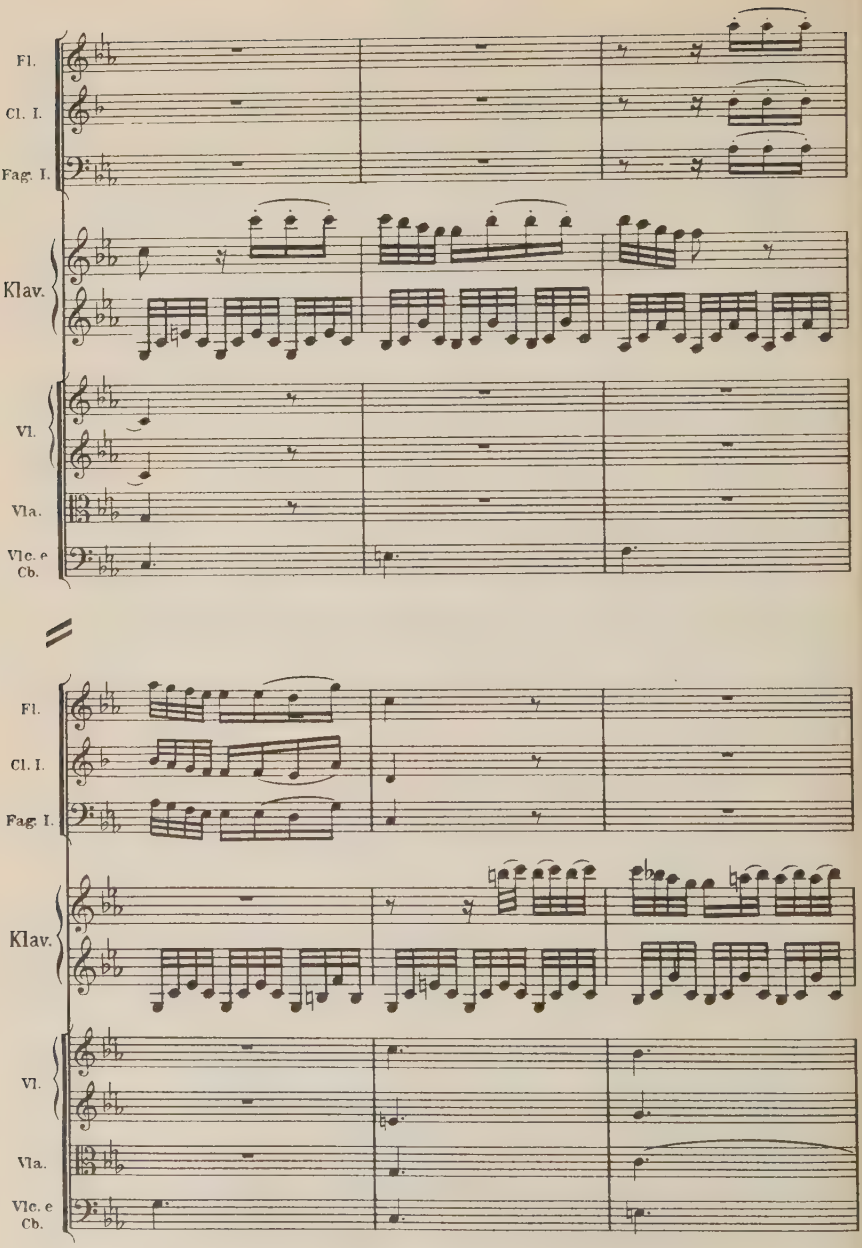

140
Fl.
Fag. I.
Vl.
Vla.
Vlc. e Cb.
TUTTI
150
SOLO
SO-LO.
Fl.
Cl. I.
Cl. II.
Fag. I.
Fag. II.
Cor. (Es)
2
Klav.
Vl.
Vla.
Vlc. e Cb.

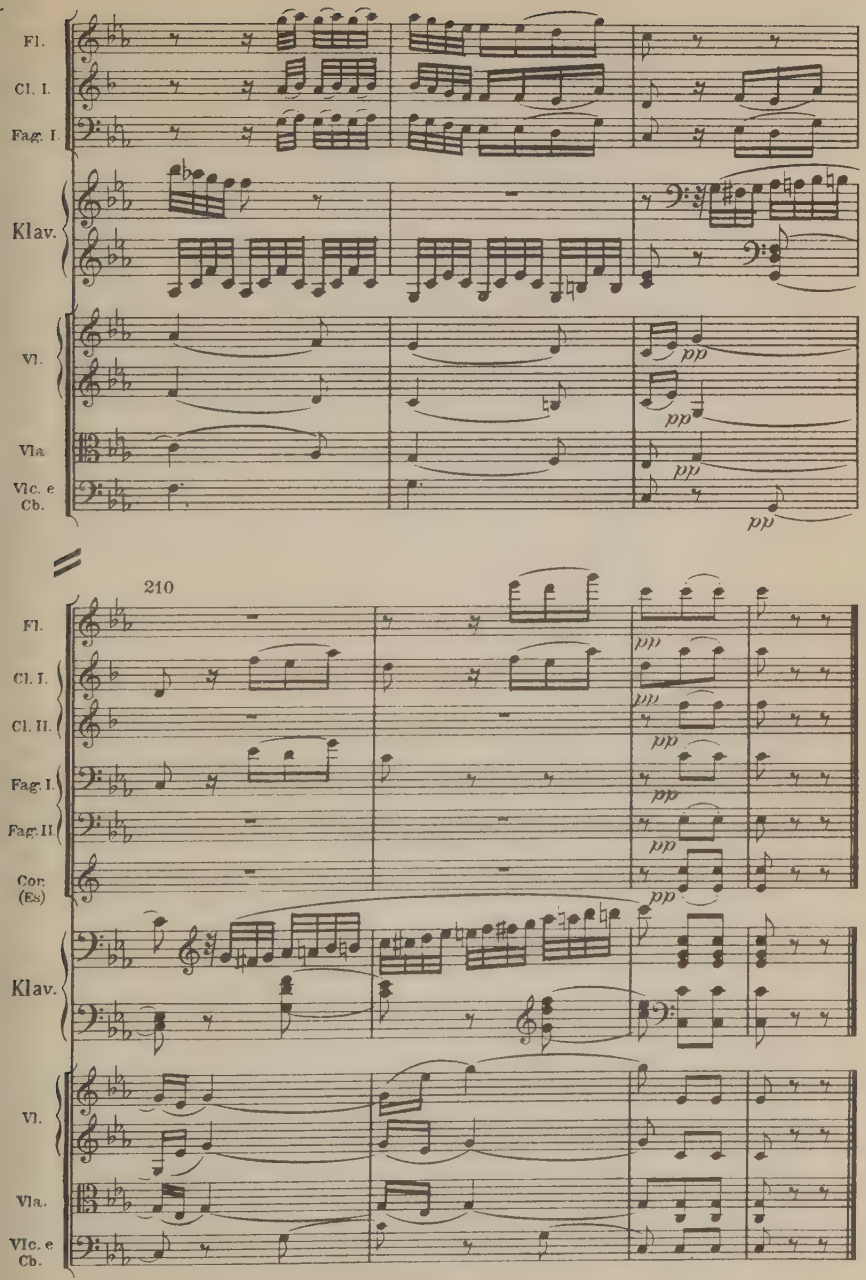

Fl.
Cl. I.
Cl. II.
Klav.
Vl.
Vla.
Vlc. e Cb.
Basso
Vlc.
TUTTI
SOLO
160
TUTTI
Fl.
Cl. I.
Cl. II.
Fag. I.
Fag. II.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.
Bassi


Fl.
Cl. I.
Cl. II.
Fag. I
Fag. II.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
SOLO
170
TUTTI
SOLO
Klav.


tr
Klav.
Vl.
Vla.
180
TUTTI.
Fl.
Cl. I.
Fag. I.
Klav.
Vl.
Vla.
Basso
Vlc. e Cb.
Vlc.
Bassi


190
SOLO
Fl.
Cl. I.
Cl. II
Fag. I
Fag. II.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.
200
Fag. I.
Klav.
Vl.
Vla.
Vlc. e Cb.


Fl.
Cl. I.
Fag. I.
Klav.
Vl.
Vla.
Vlc. e Cb.
Fl.
Cl. I.
Fag. I.
Klav.
Vl.
Vla.
Vlc. e Cb.


Fl.
Cl. I.
Fag. I.
Klav.
Vl.
Vla.
Vlc. e Cb.
pp
pp
pp
pp
210
Fl.
Cl. I.
Cl. II.
Fag. I.
Fag. II.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.
pp
pp
pp
pp
pp
pp

III

Allegro

SOLO

1 Flauto
2 Clarinetti in B
2 Fagotti
2 Corni in Es
2 Trombe in Es
Timpani in Es-B.
Klavier
Violino I
Violino II
Viola
Violoncello e Contrabasso

p

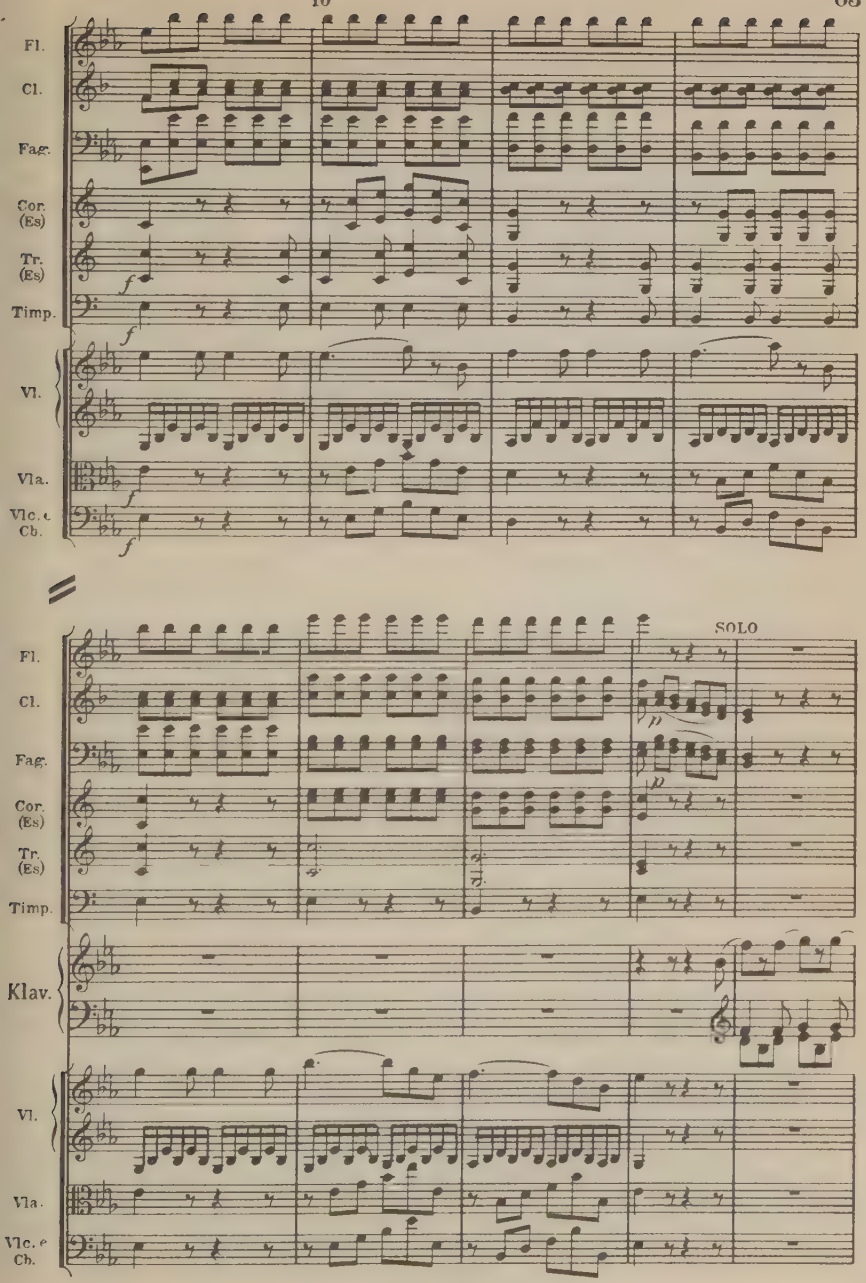
TUTTI.

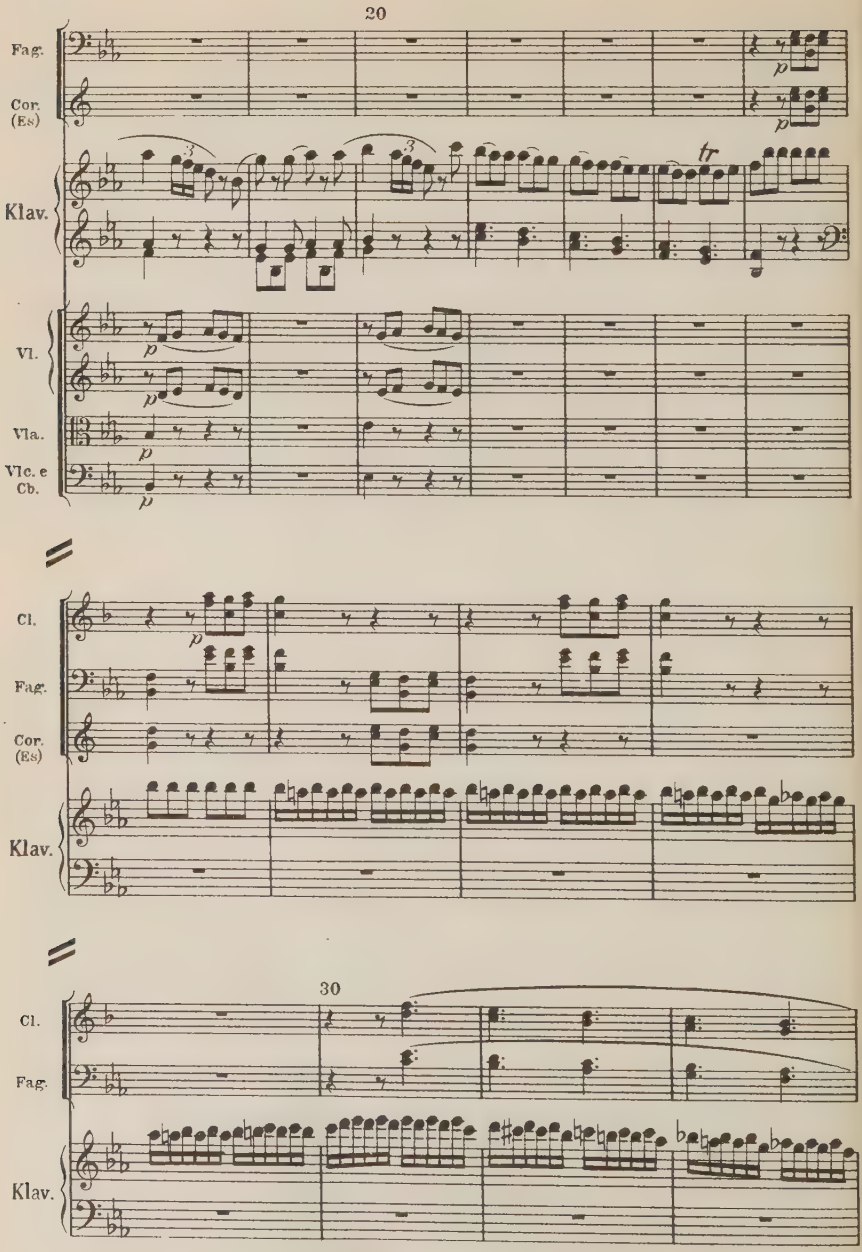
Fl.
Cl.
Fag.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.

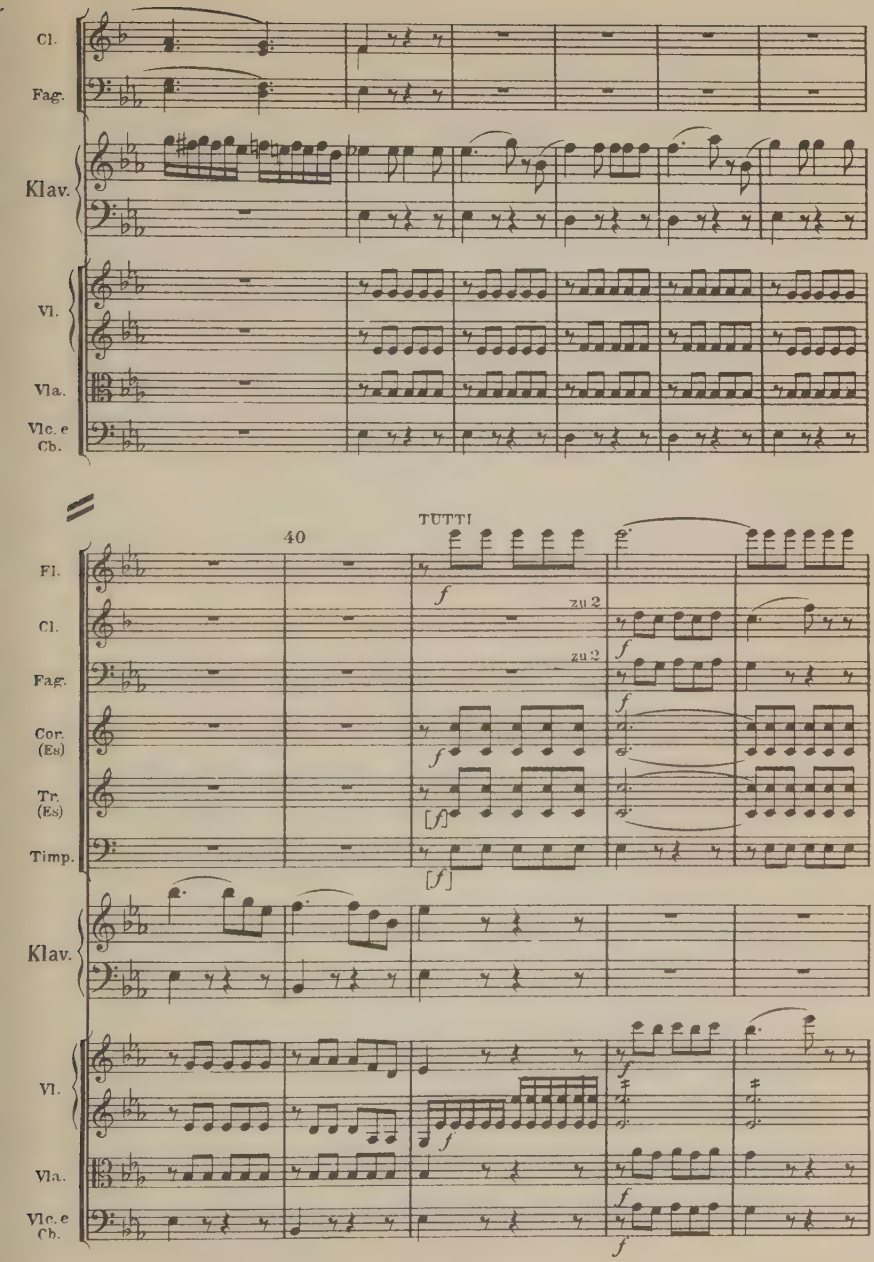
zu 2 *f*

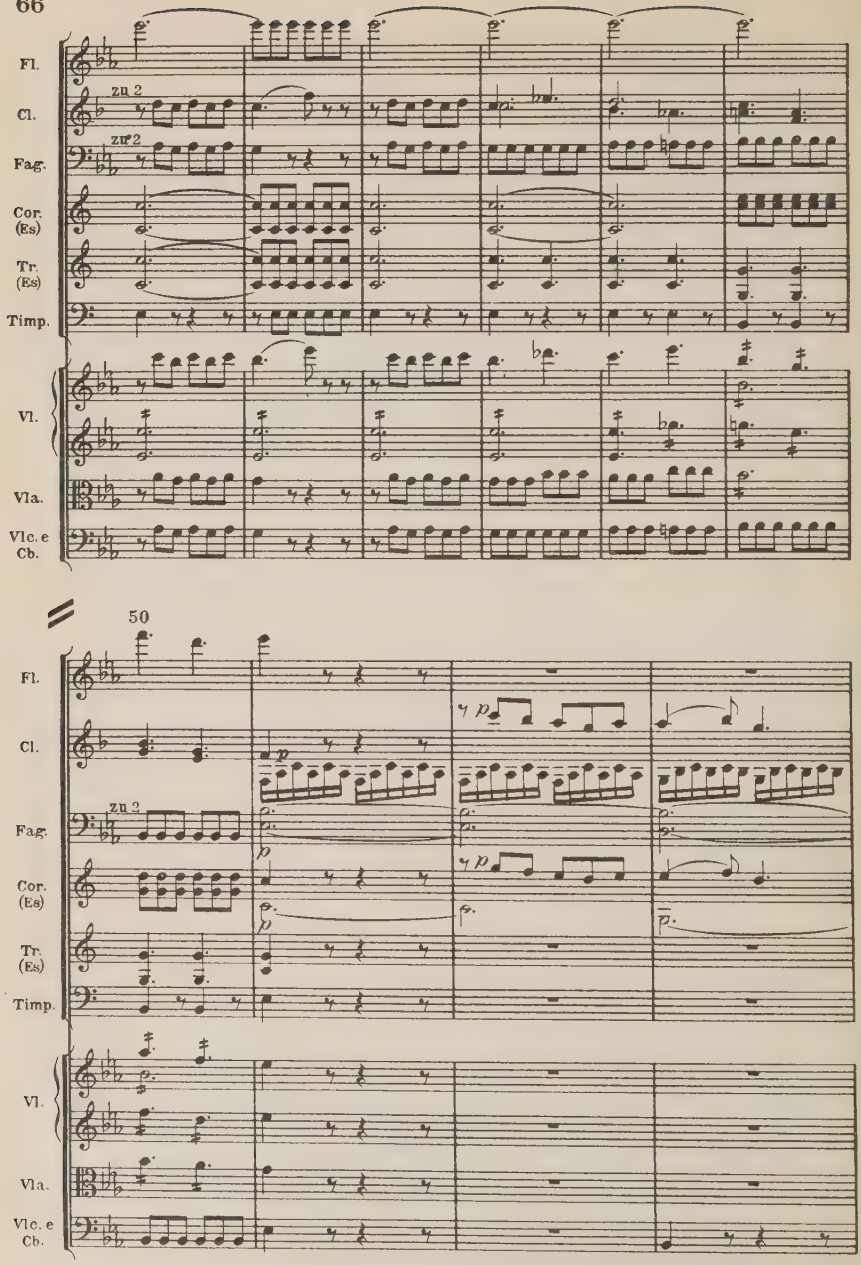
f

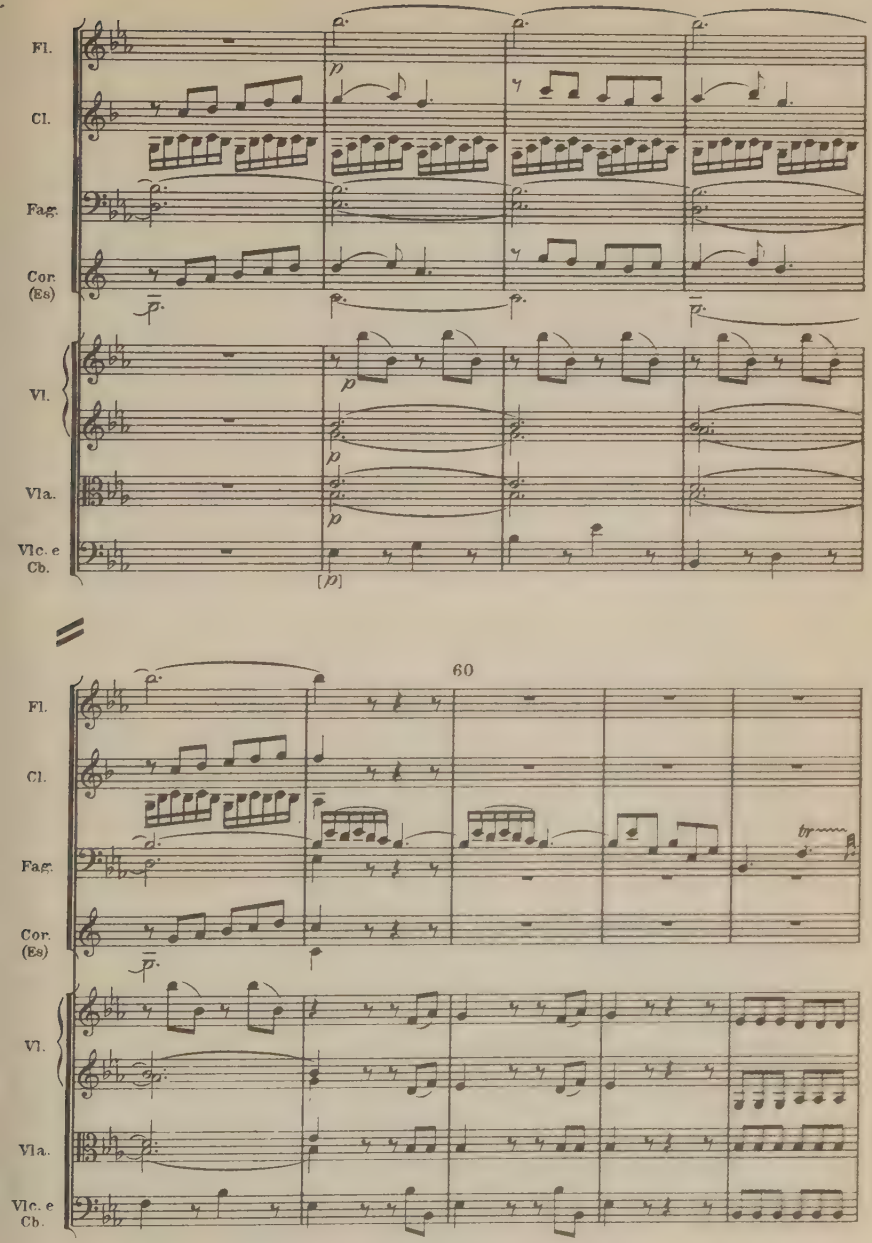
Das Klavier als Generalbaß-Instrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.

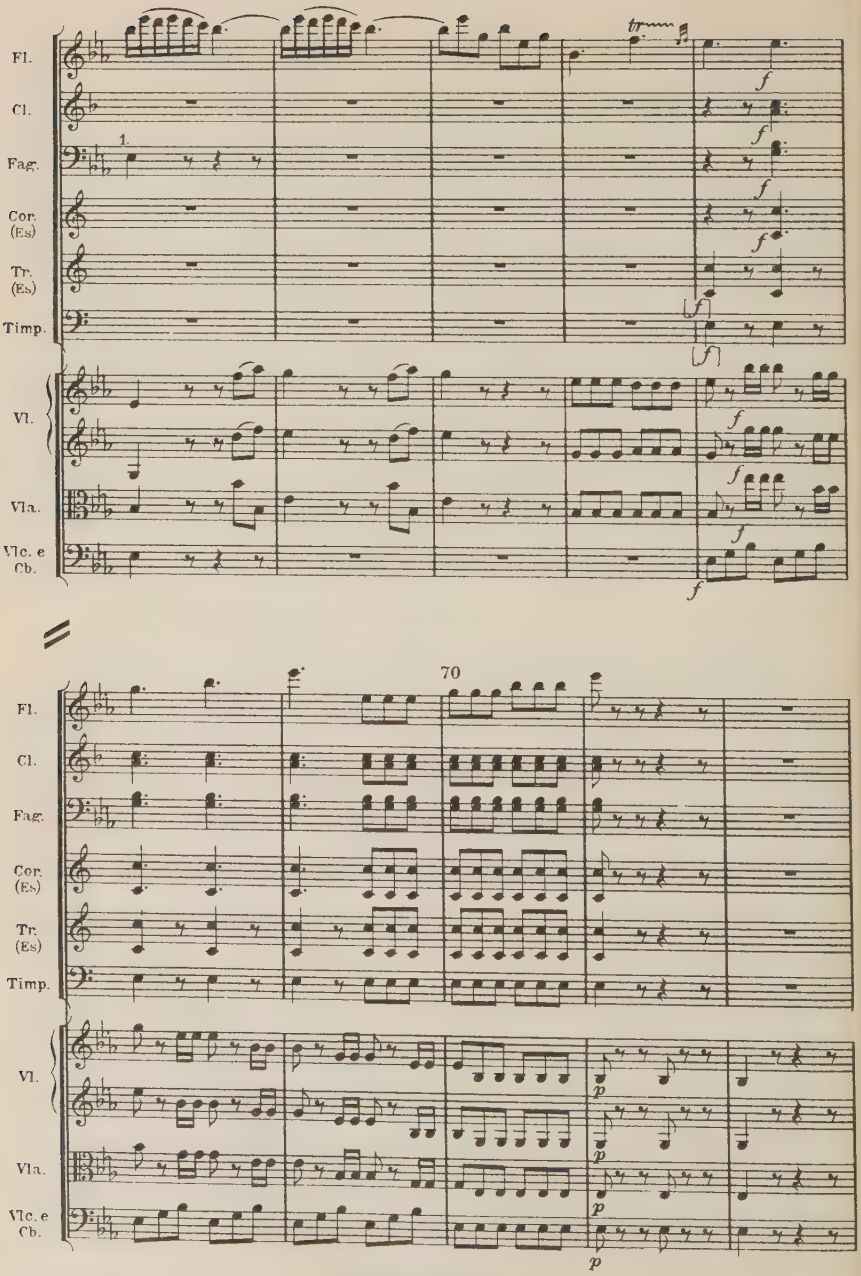

Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
Vl.
Vla.
Vlc. e Cb.
SOLO
Klav.

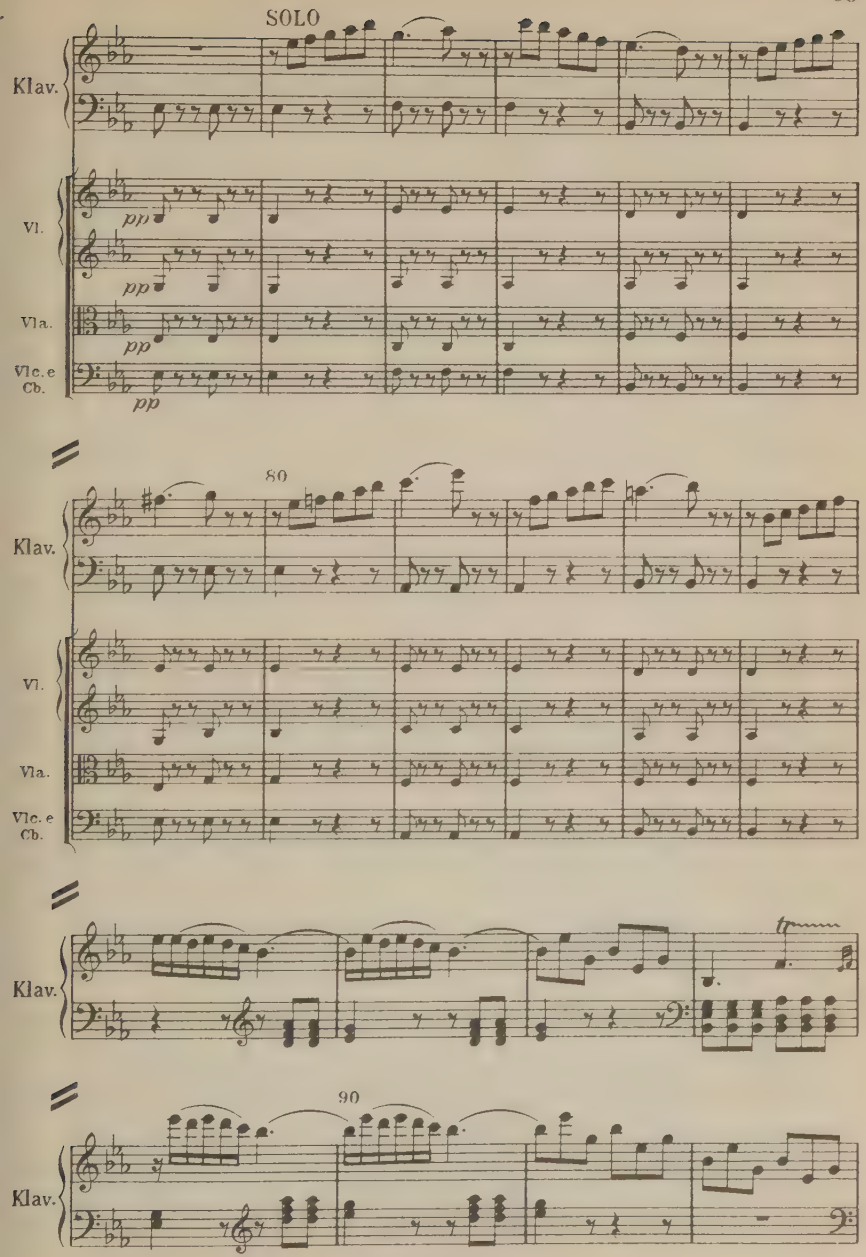

20
Fag.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.
Cl.
Fag.
Cor. (Es)
Klav.
30
Cl.
Fag.
Klav.

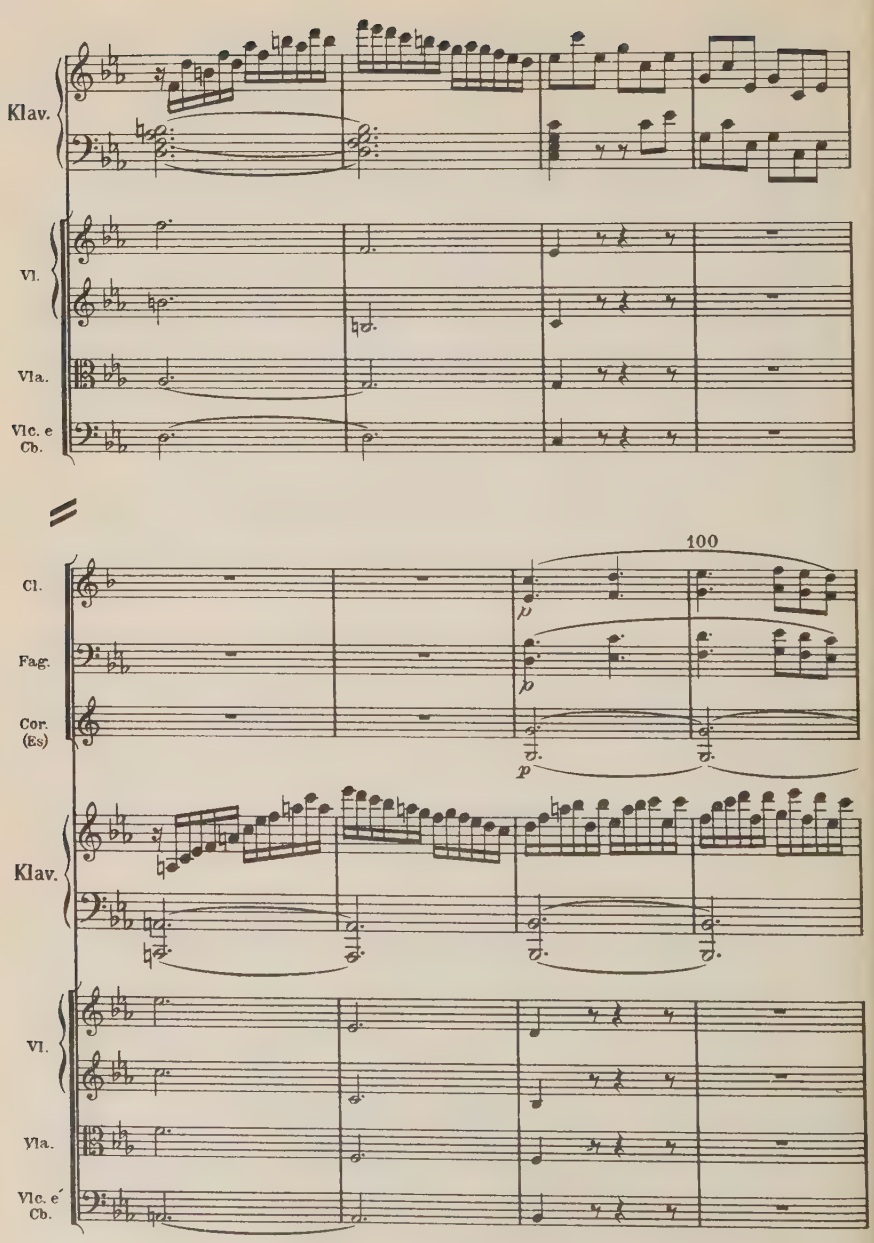

Cl.
Fag.
Klav.
Vl.
Vla.
Vlc. e Cb.
40
TUTTI
Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
Klav.
Vl.
Vla.
Vlc. e Cb.
zu 2
zu 2


Fl.
Cl.
zu 2
Fag.
zu 2
Cor. (Es)
Tr. (Es)
Timp.
Vl.
Vla.
Vlc. e Cb.
50
p
Fl.
Cl.
Fag.
zu 2
Cor. (Es)
Tr. (Es)
Timp.
Vl.
Vla.
Vlc. e Cb.


Fl.
Cl.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
60


Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
Vl.
Vla.
Vlc. e Cb.
1.
tr
f
70
p


SOLO
Klav.
Vl.
Vla.
Vlc. e Cb.
pp
80
90


Klav.
Vl.
Vla.
Vlc. e Cb.
100
Cl.
Fag.
Cor. (Es)
Klav.
Vl.
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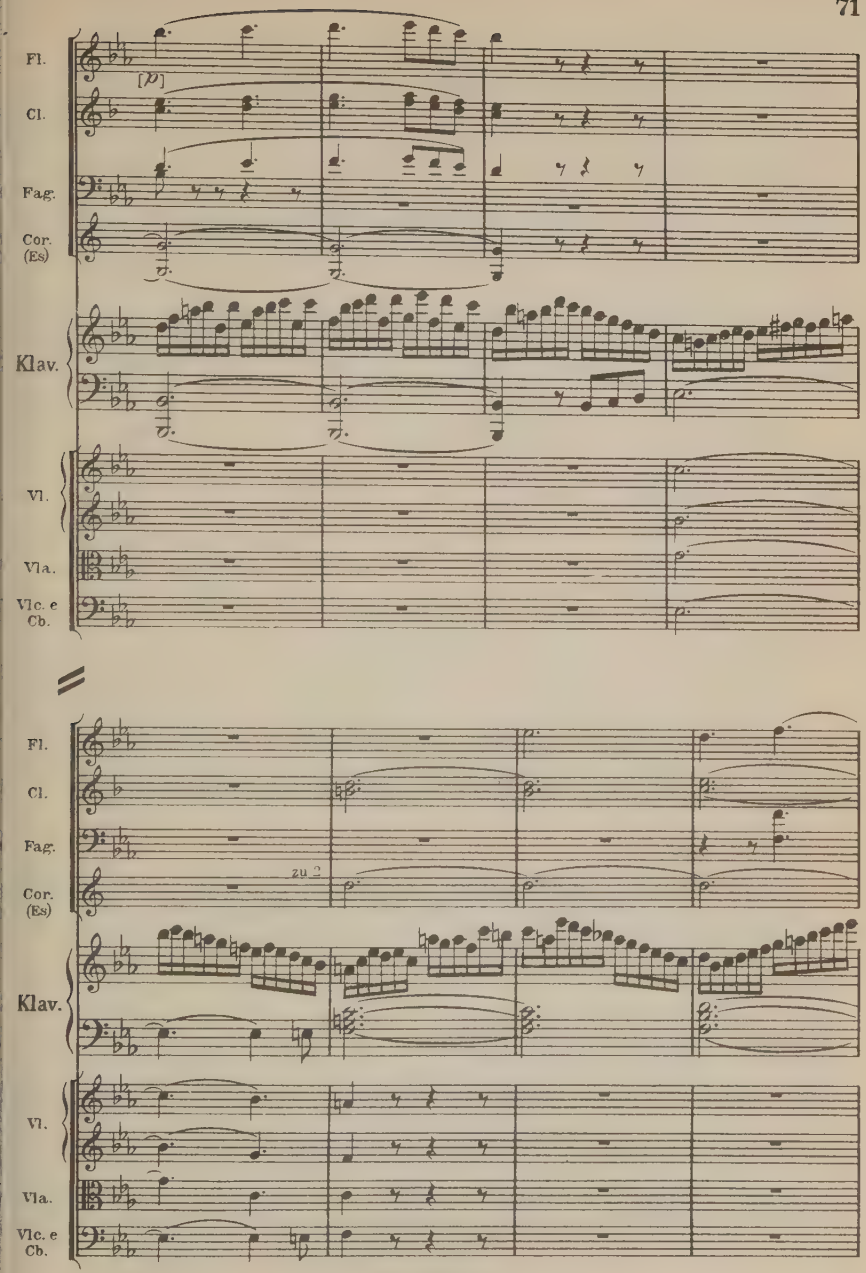
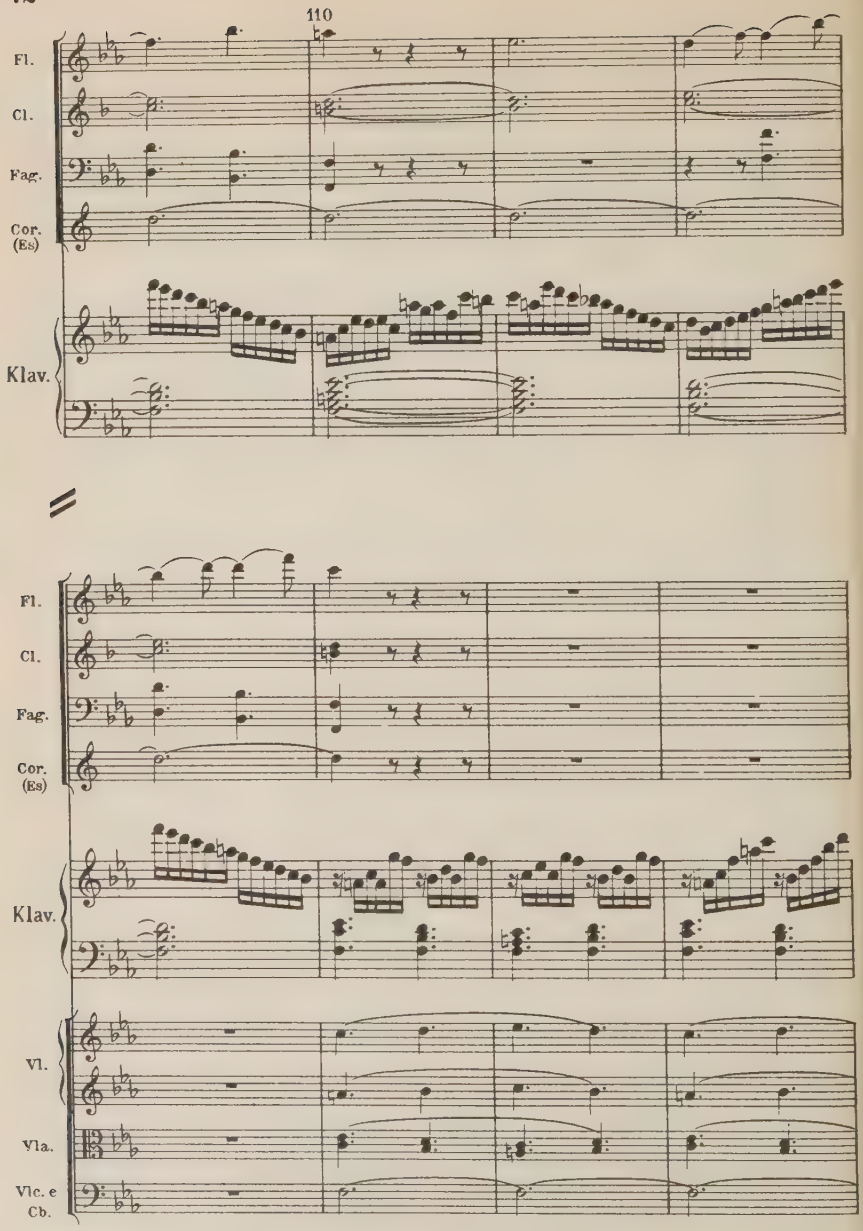
Vlc. e Cb.


Fl.
Cl.
Fag.
Cor. (Es)
[p]
Klav.
Vl.
Vla.
Vlc. e Cb.
Fl.
Cl.
Fag.
Cor. (Es)
zu 2
Klav.
Vl.
Vla.
Vlc. e Cb.


110
Fl.
Cl.
Fag.
Cor. (Es)
Klav.
Fl.
Cl.
Fag.
Cor. (Es)
Klav.
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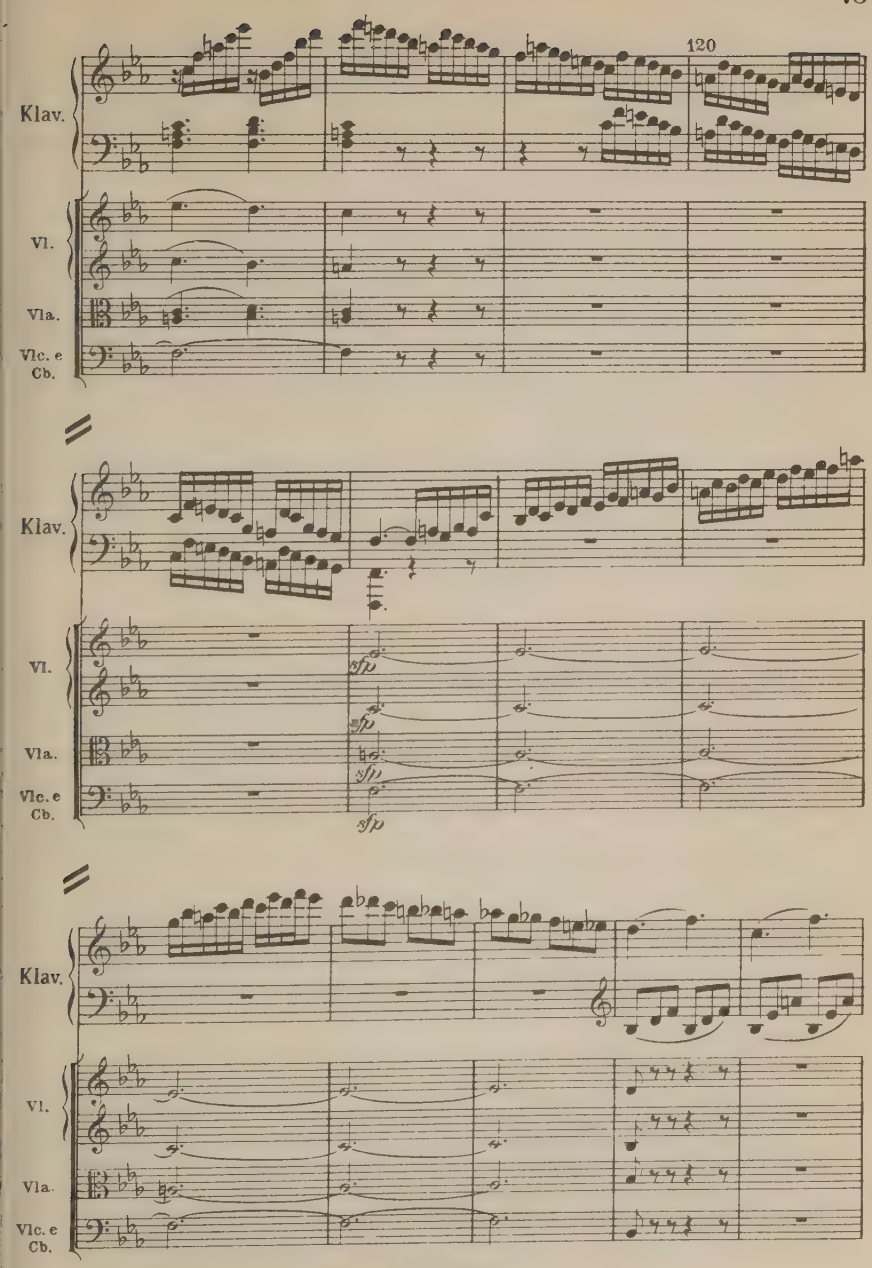
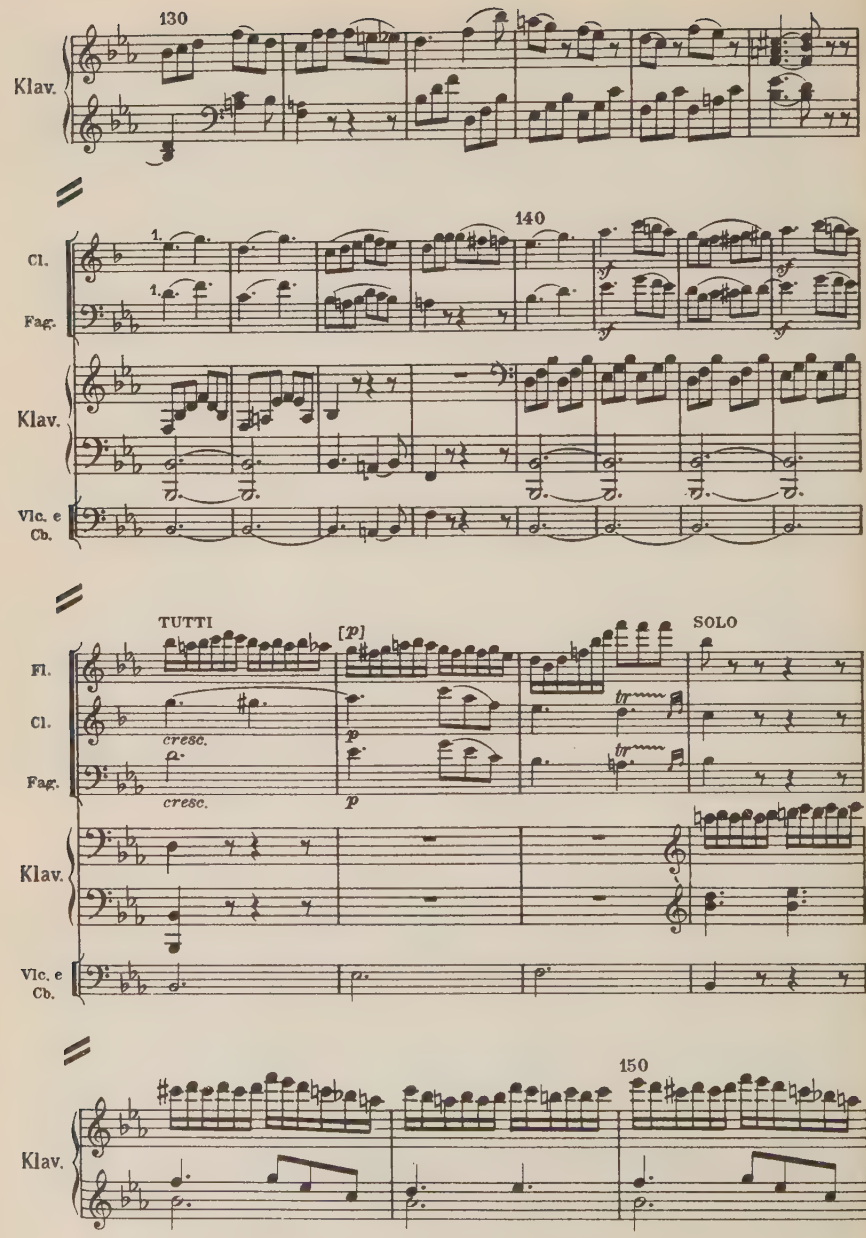
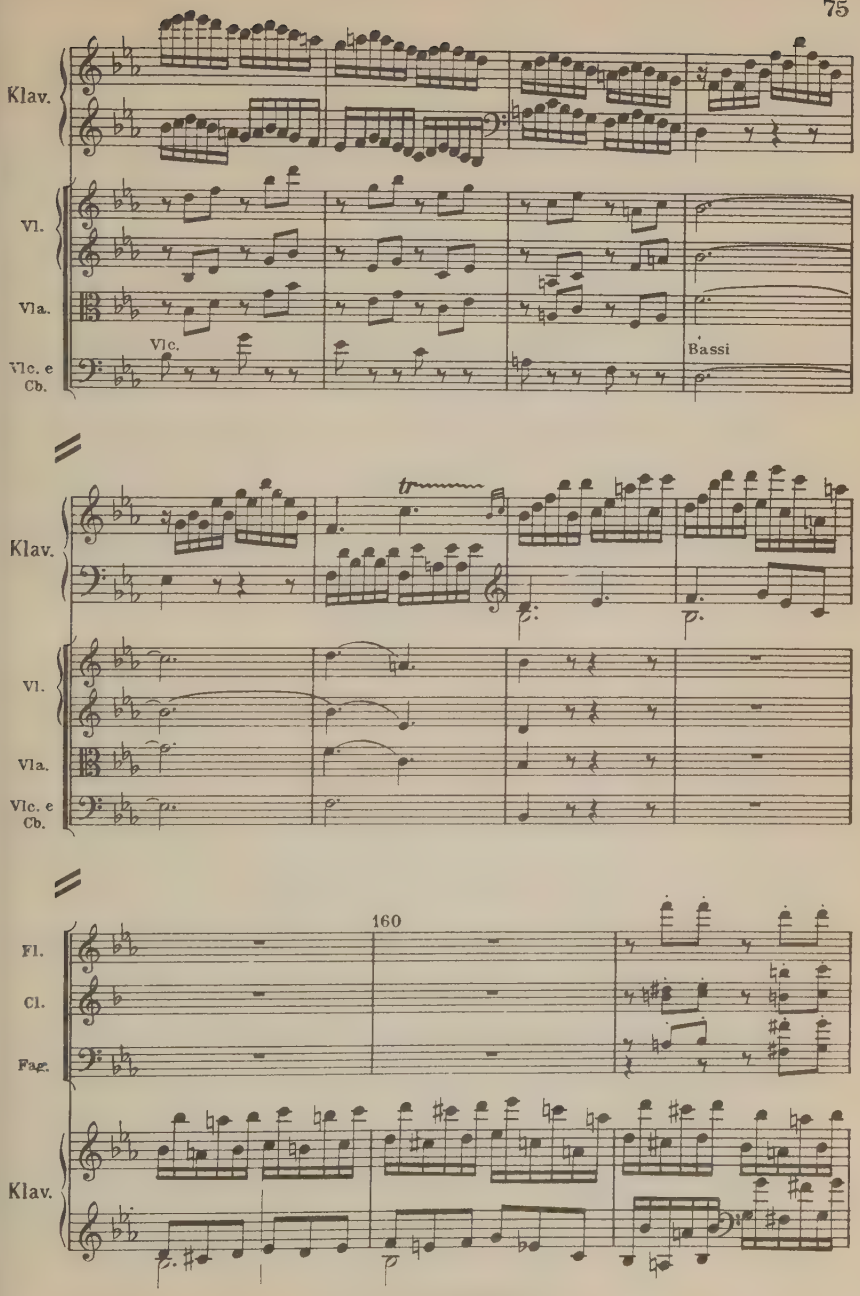
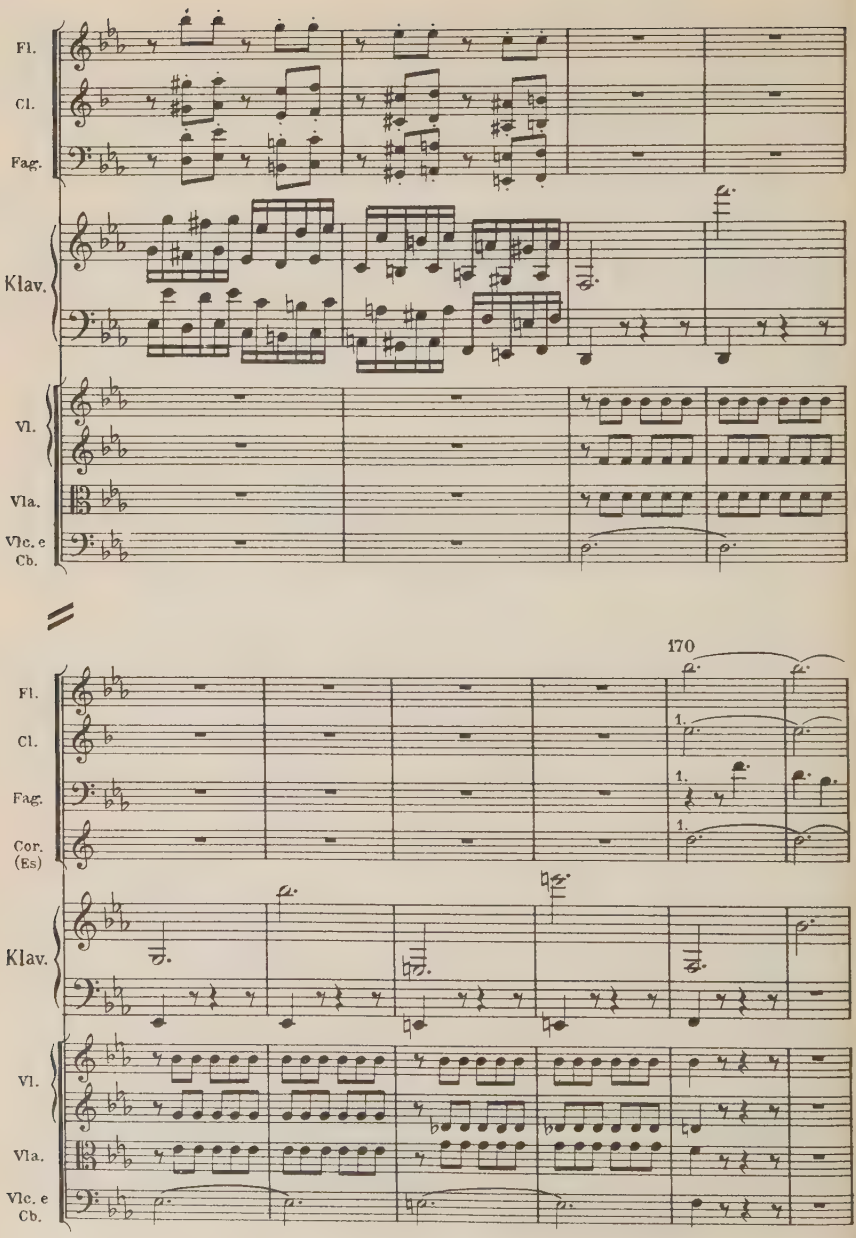
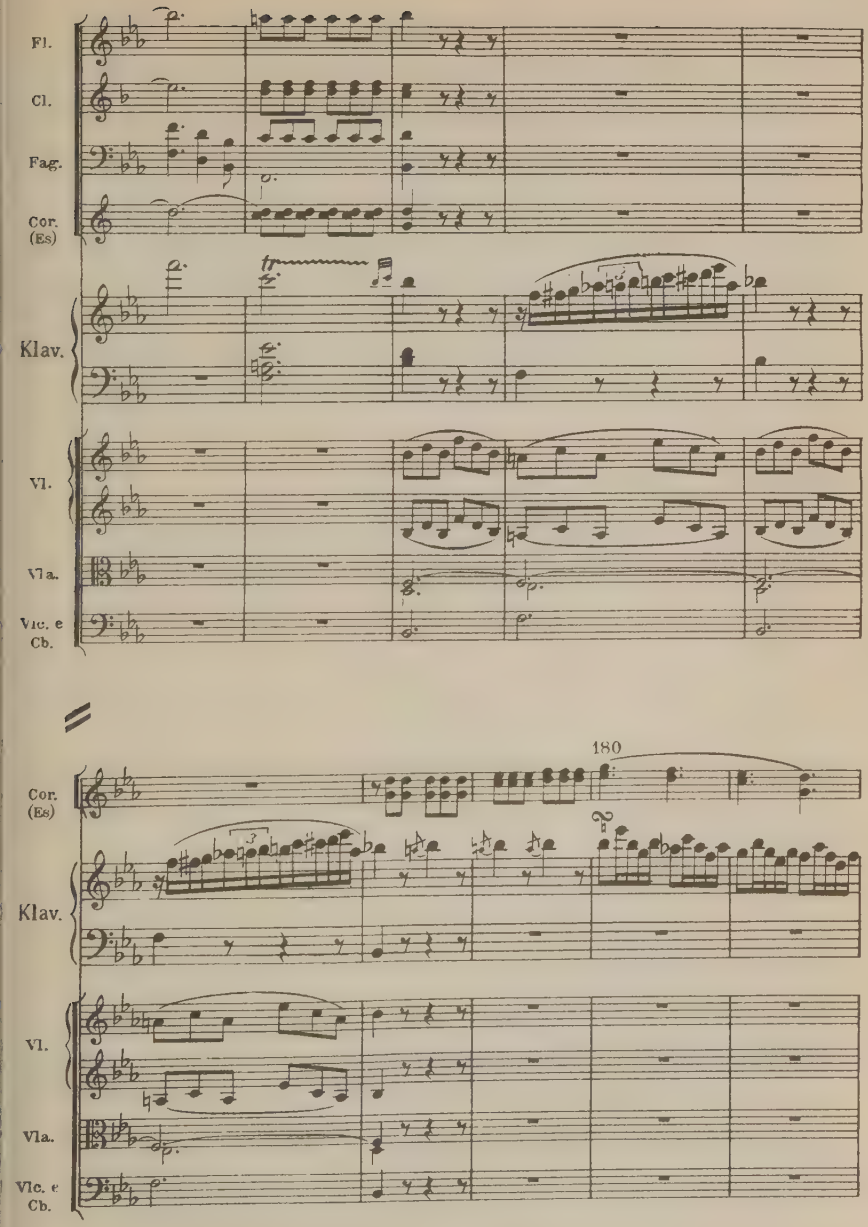
Vla.
Vlc. e Cb.


120
Klav.
Vl.
Vla.
Vlc. e Cb.
sfp
sfp
sfp
sfp


130
Klav.
140
1.
1.
Cl.
Fag.
Klav.
Vlc. e Cb.
TUTTI
[p]
SOLO
Fl.
Cl.
Fag.
cresc.
cresc.
p
p
tr
tr
Klav.
Vlc. e Cb.
150
Klav.


Klav.
Vl.
Vla.
Vlc. e Cb.
Vlc.
Bassi
tr
Klav.
Vl.
Vla.
Vlc. e Cb.
160
Fl.
Cl.
Fag.
Klav.


Fl.
Cl.
Fag.
Klav.
Vl.
Vla.
Vlc. e Cb.
170
Fl.
Cl.
Fag.
Cor. (Es)
1.
Klav.
Vl.
Vla.
Vlc. e Cb.


Fl.
Cl.
Fag.
Cor. (Es)
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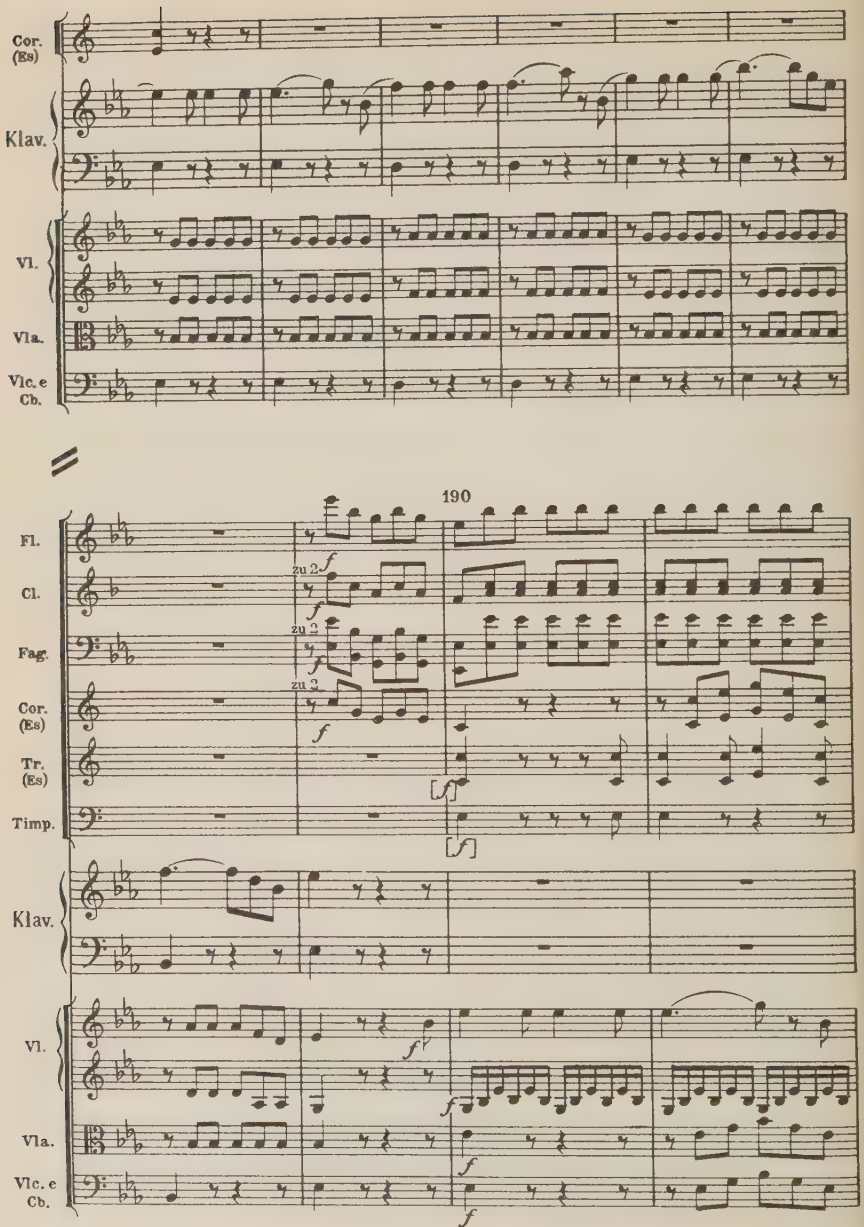
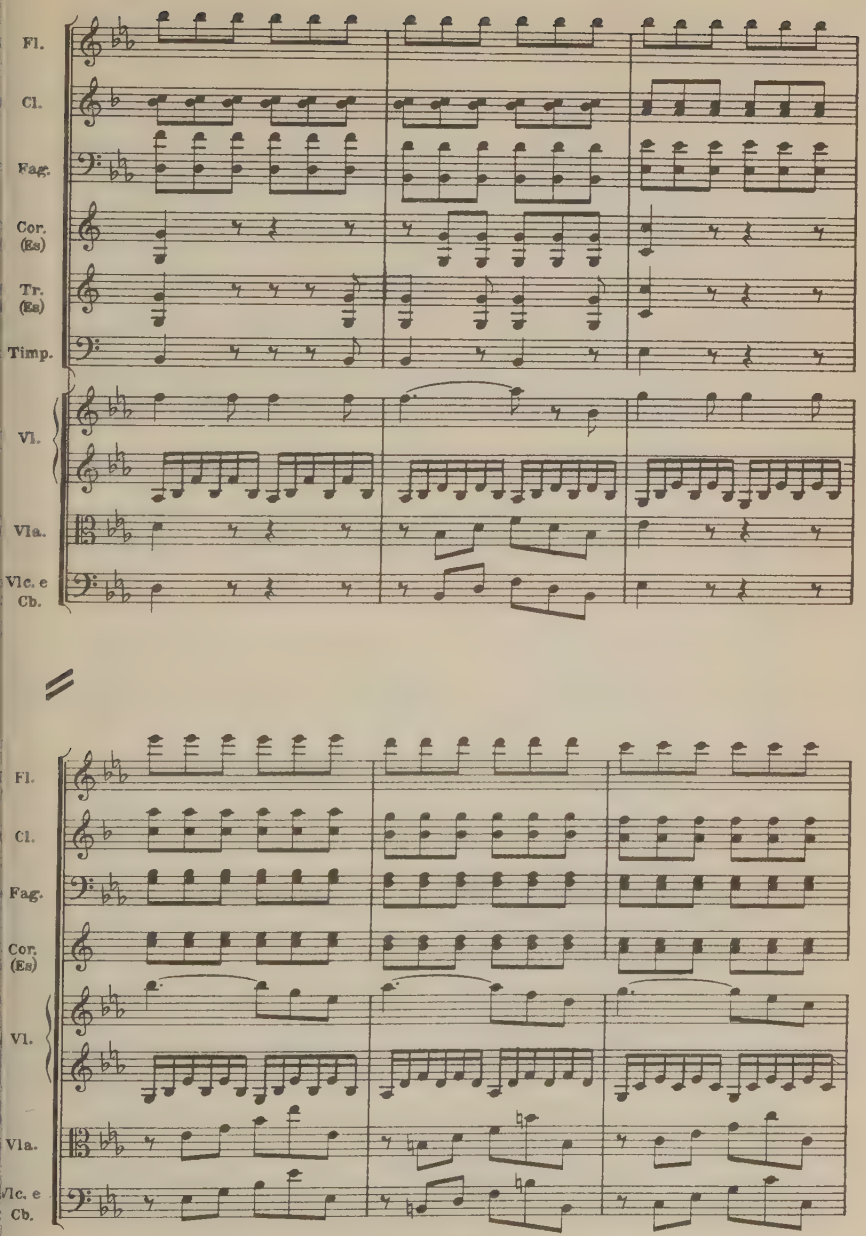
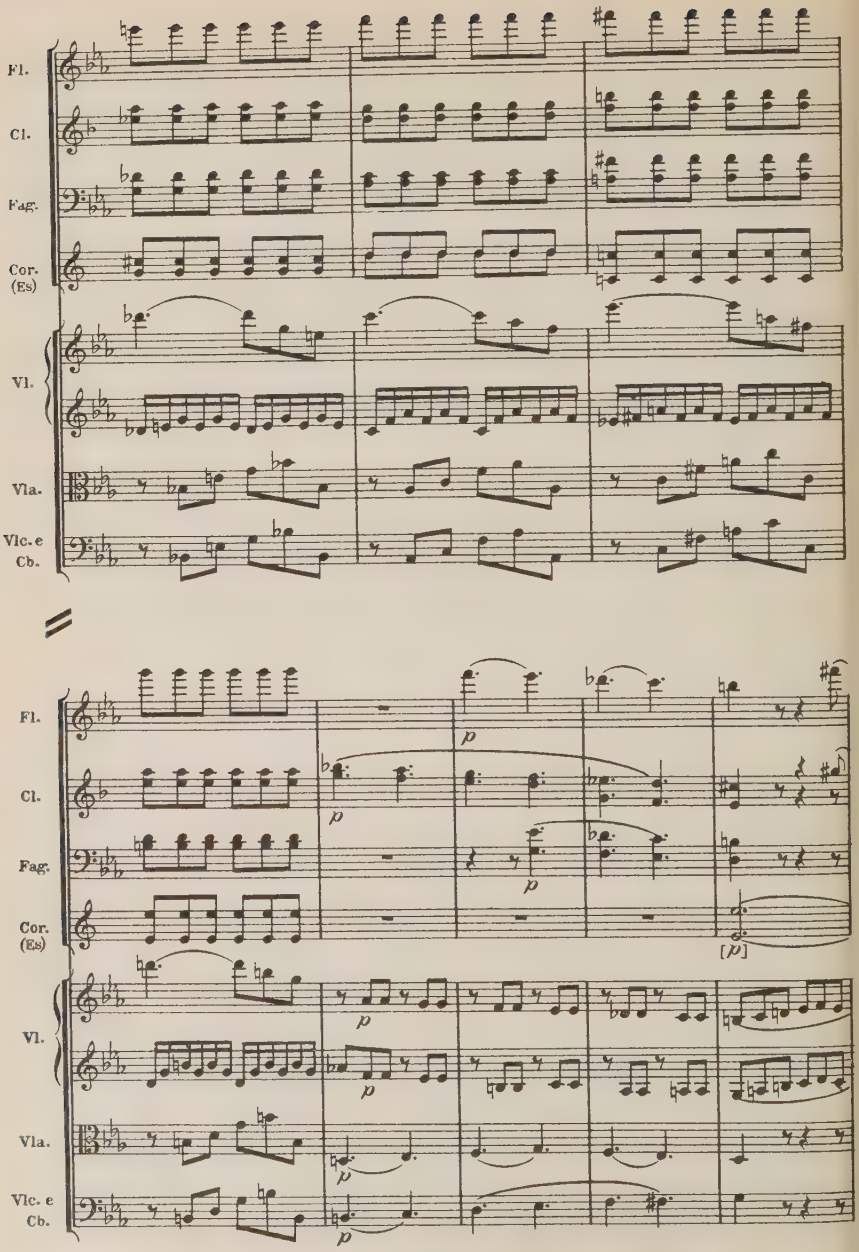
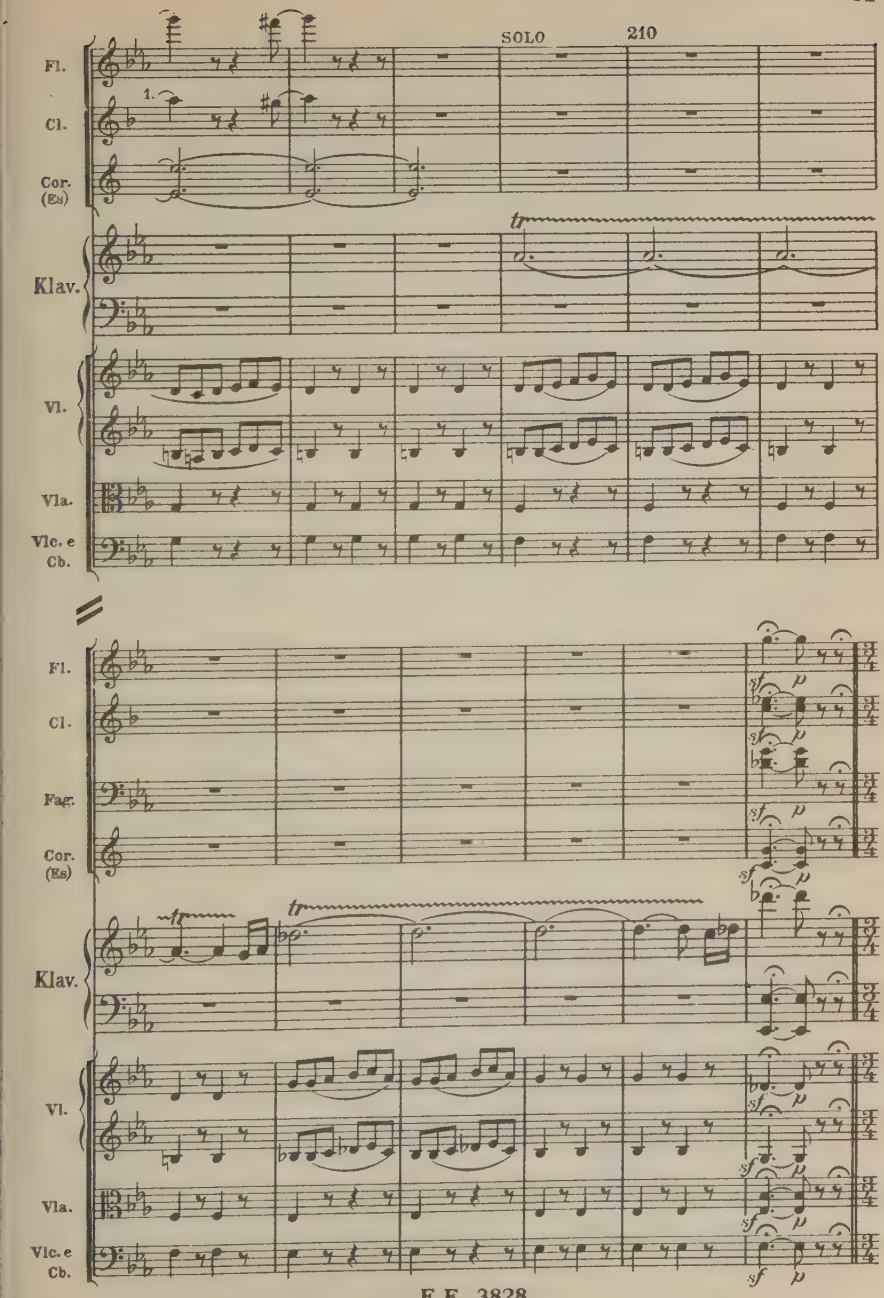
Vl.
Vla.
Vlc. e Cb.
180
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.

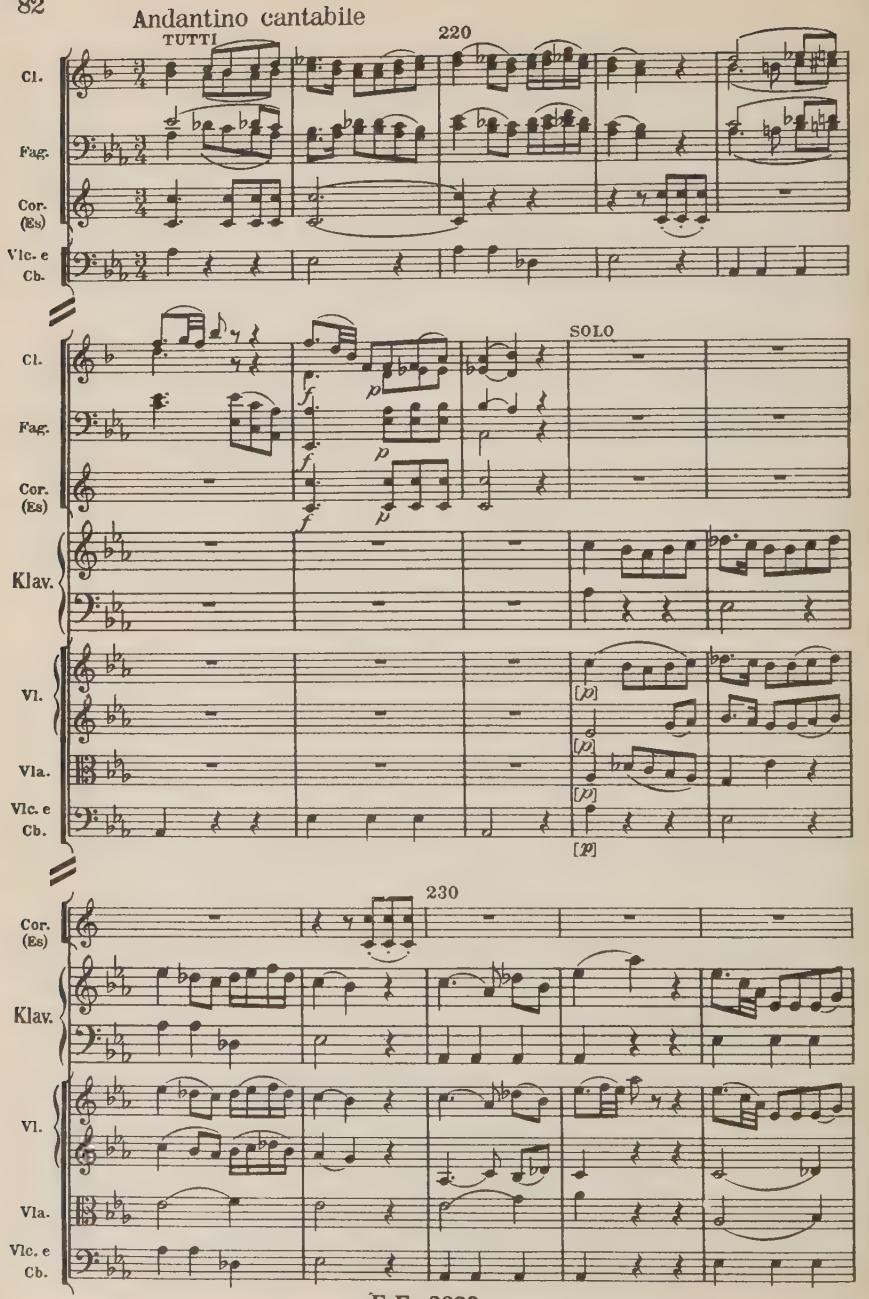

Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.
190
Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
zu 2
zu 2
zu 2
Klav.
Vl.
Vla.
Vlc. e Cb.

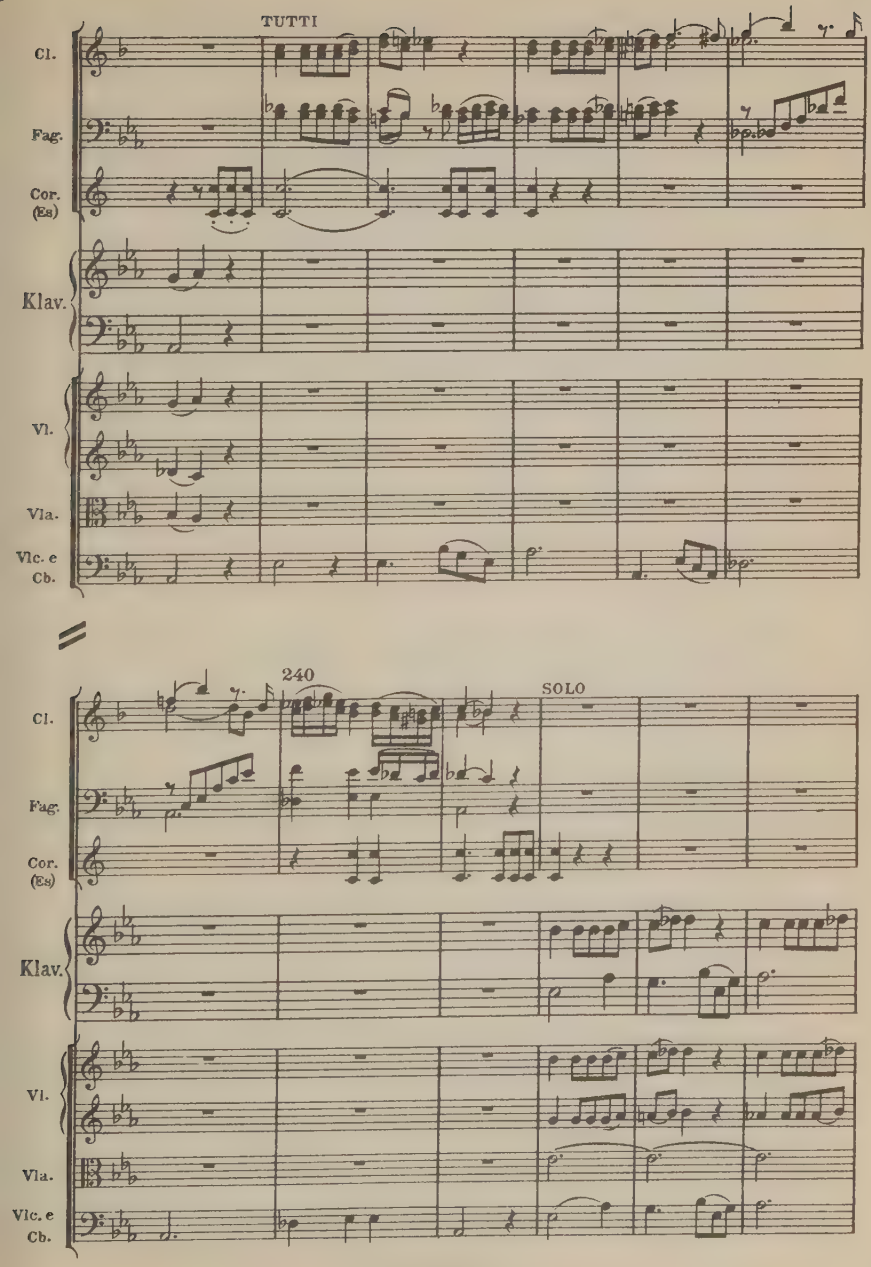

Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
Vl.
Vla.
Vlc. e Cb.
Fl.
Cl.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.

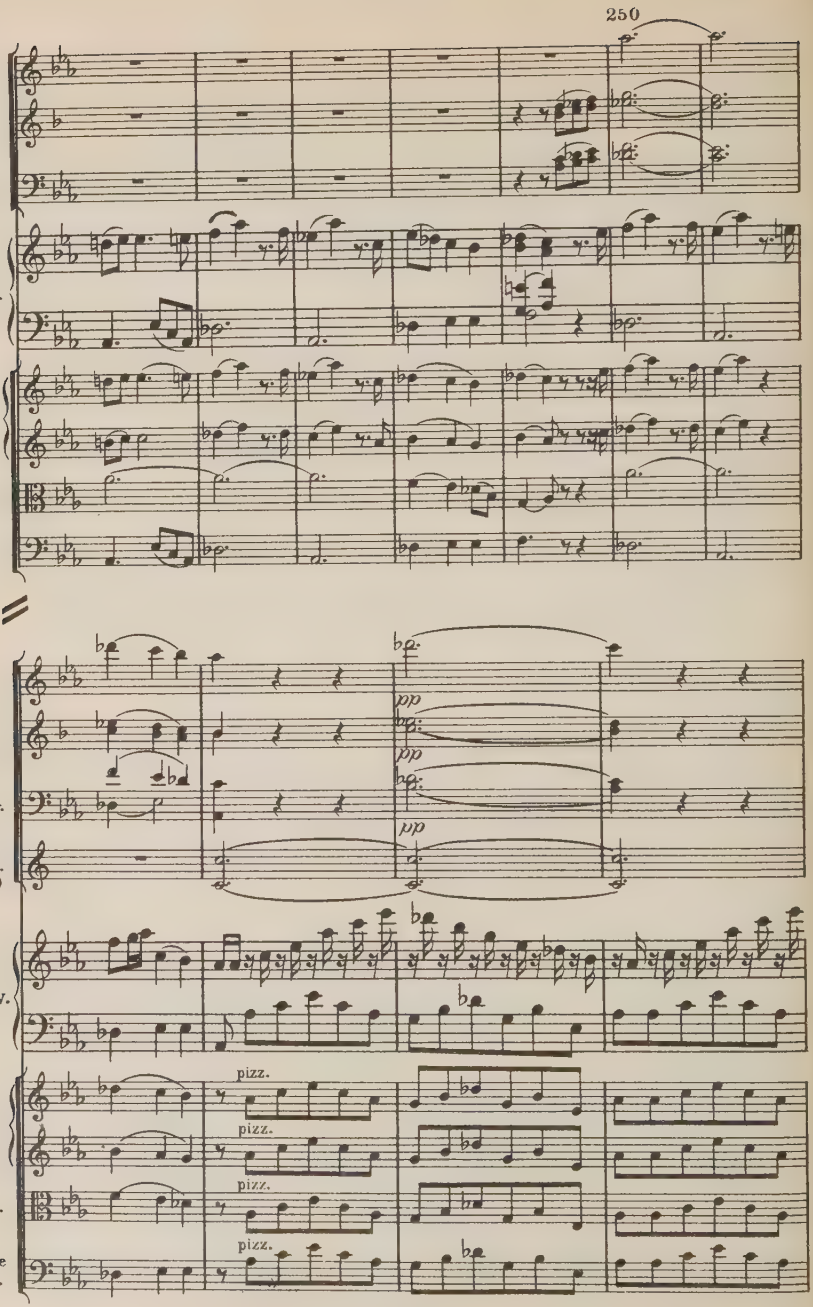
200

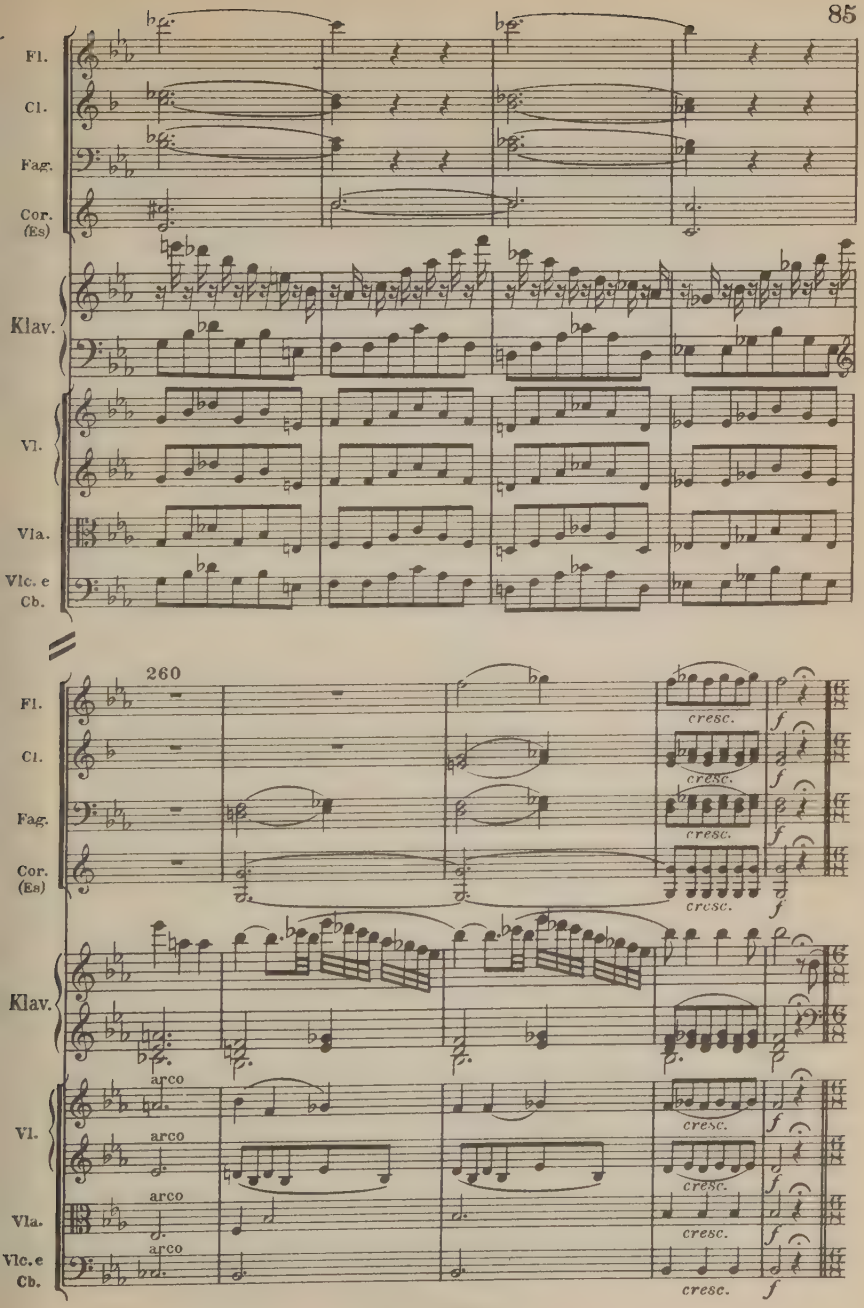


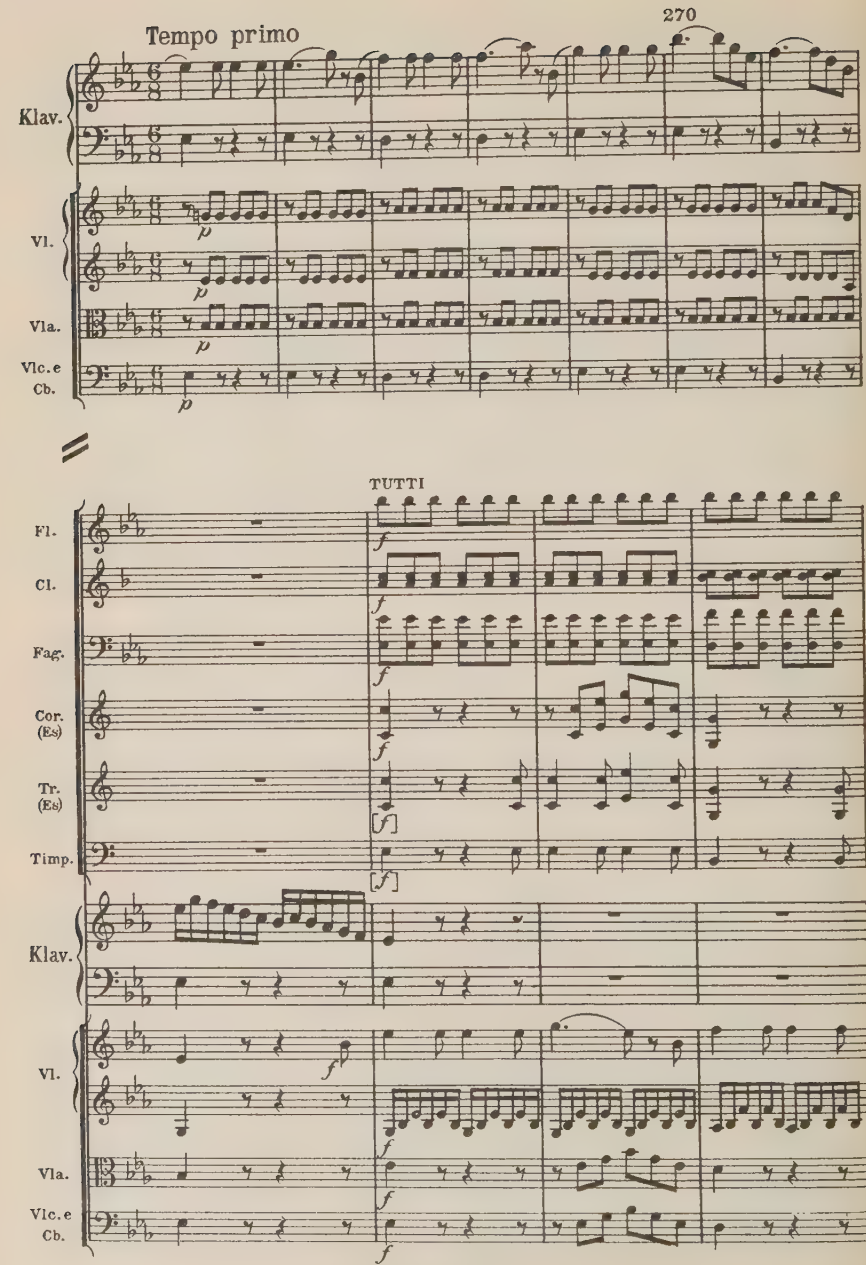

SOLO
210
Fl.
Cl.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.
Fag.
tr
sf
p

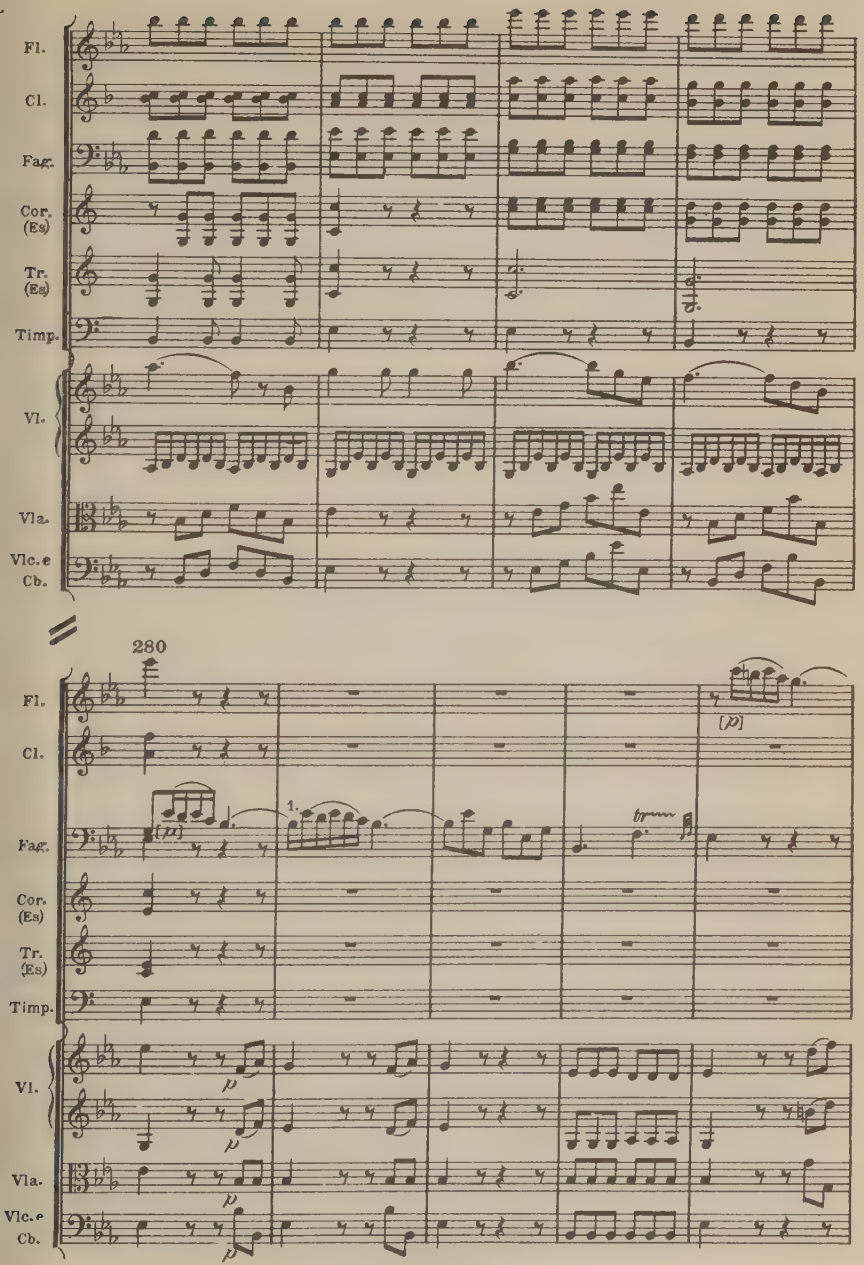

Andantino cantabile
TUTTI
220
Cl.
Fag.
Cor. (Es)
Vlc. e Cb.
SOLO
Klav.
Vl.
Vla.
230

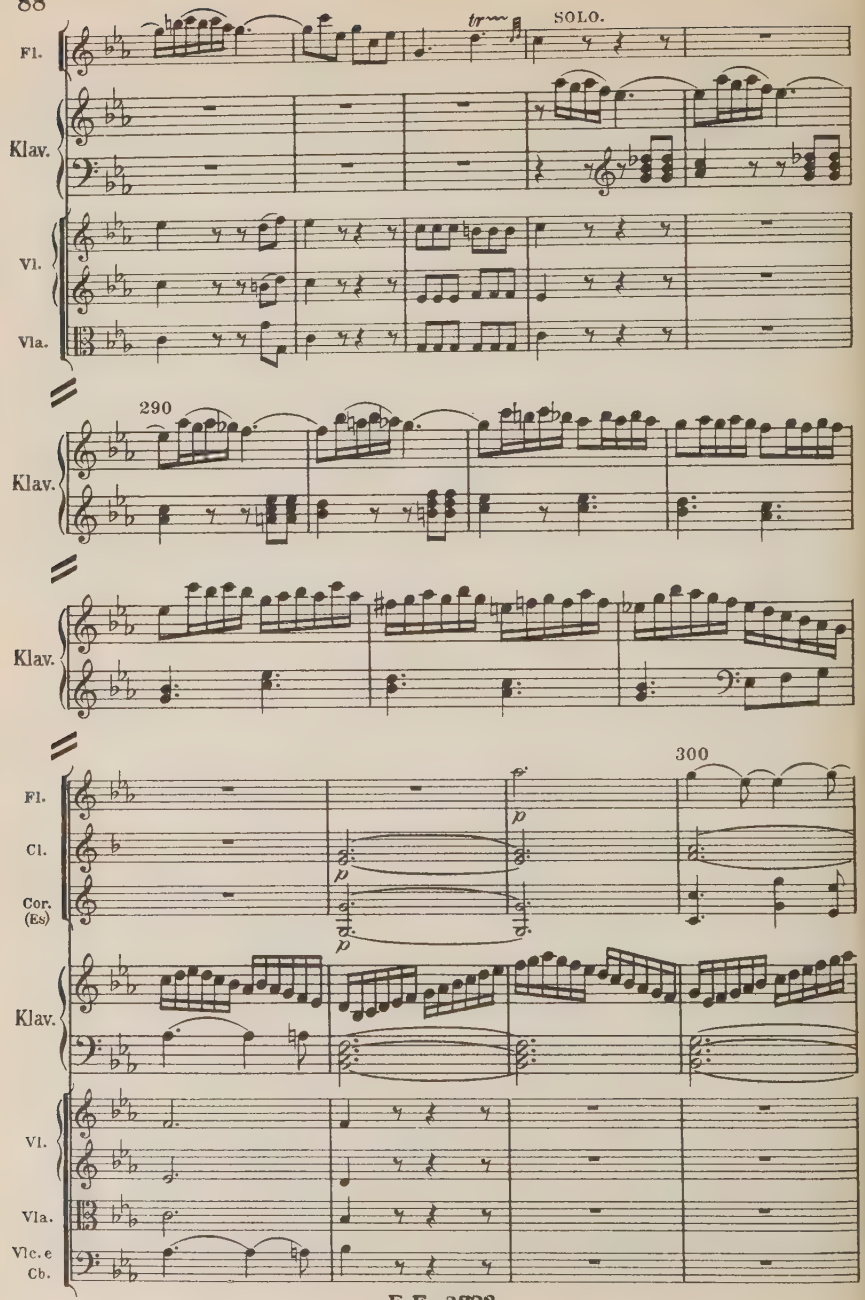

TUTTI
Cl.
Fag.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.
240
SOLO
Cl.
Fag.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.


250
Fl.
Cl.
Fag.
Klav.
Vl.
Vla.
Vlc. e Cb.
Fl.
Cl.
Fag.
Cor. (Es)
pp
pp
pp
Klav.
Vl.
Vla.
Vlc. e Cb.
pizz.
pizz.
pizz.
pizz.


Fl.
Cl.
Fag.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc. e Cb.
260
cresc.
f
arco


270
Tempo primo
Klav.
Vl.
Vla.
Vlc.e Cb.
TUTTI
Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
Klav.
Vl.
Vla.
Vlc.e Cb.


Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
Vl.
Vla.
Vlc.e Cb.
280
(p)
1.
tr
Fl.
Cl.
Fag.
Cor. (Es)
Tr. (Es)
Timp.
Vl.
Vla.
Vlc.e Cb.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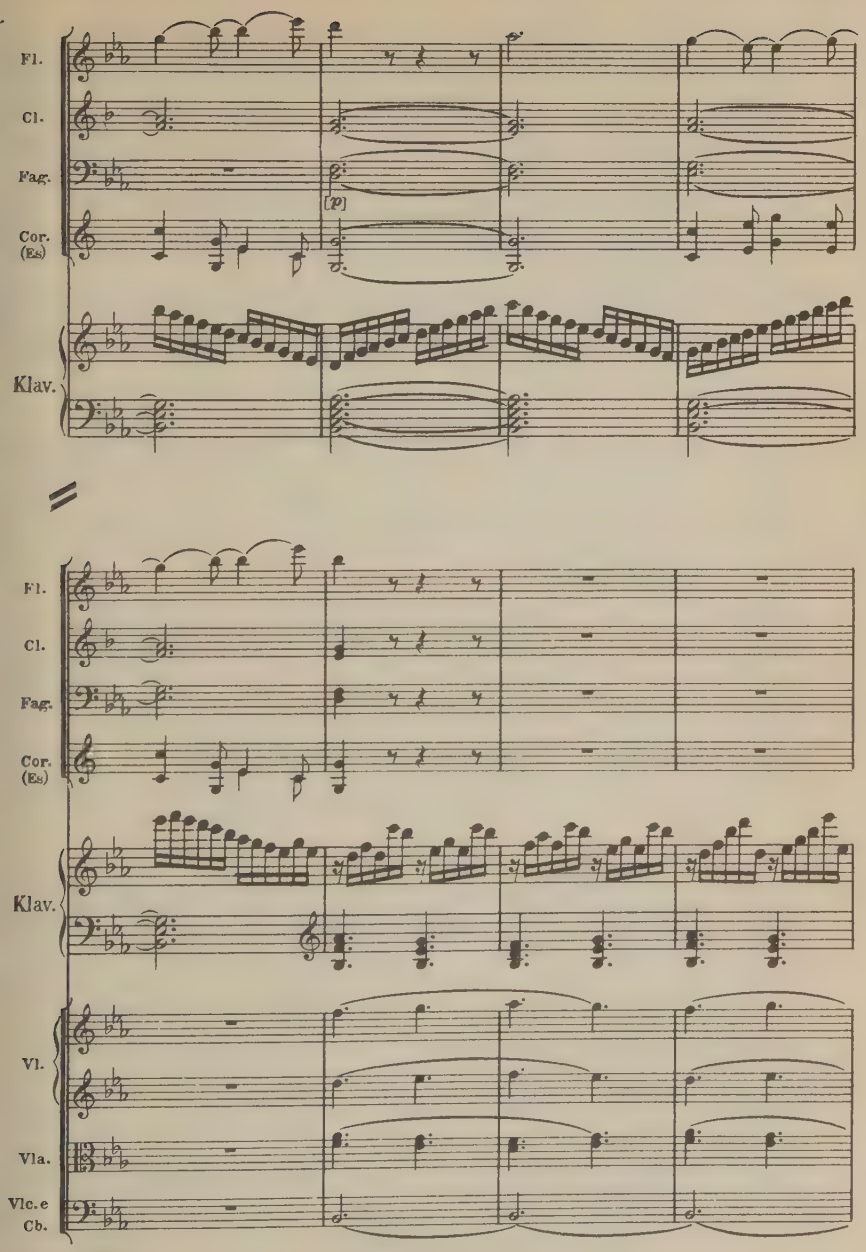
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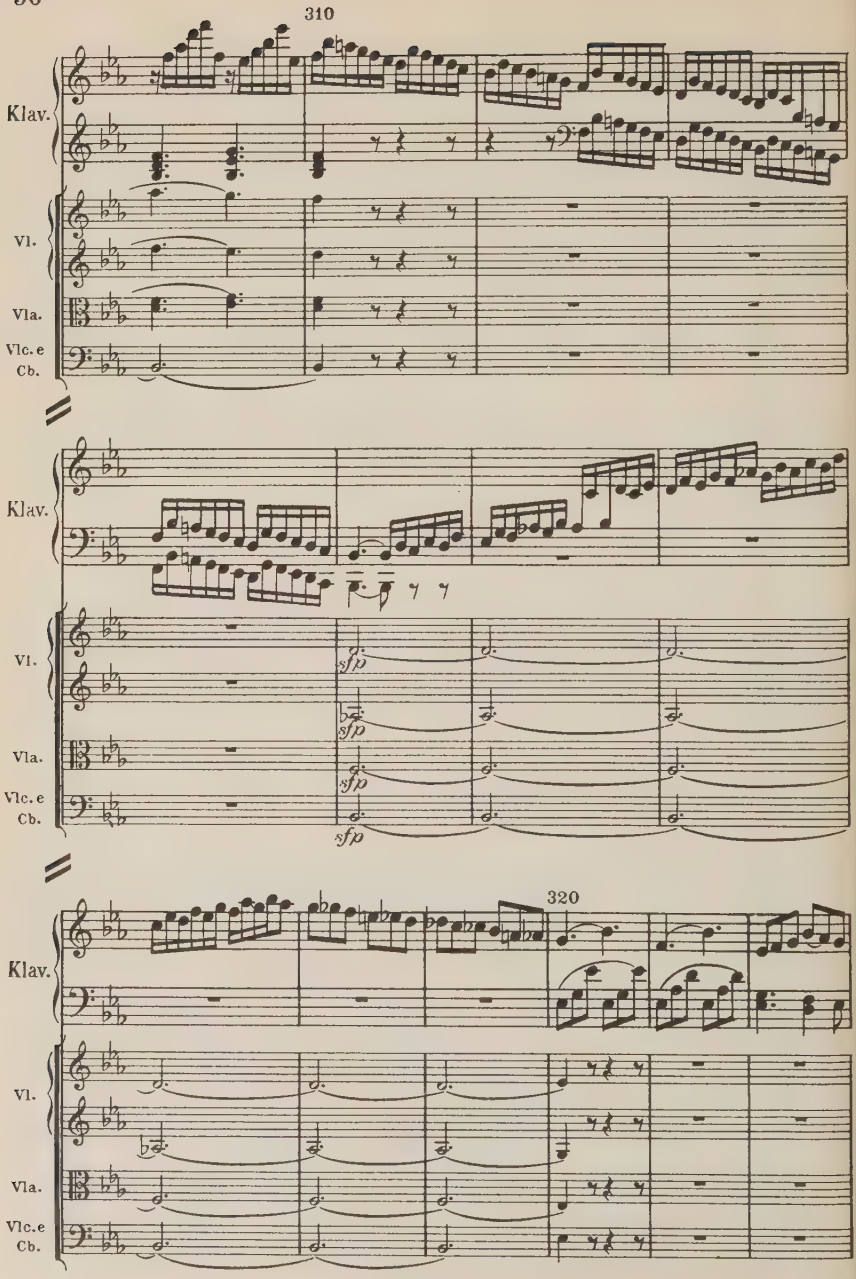
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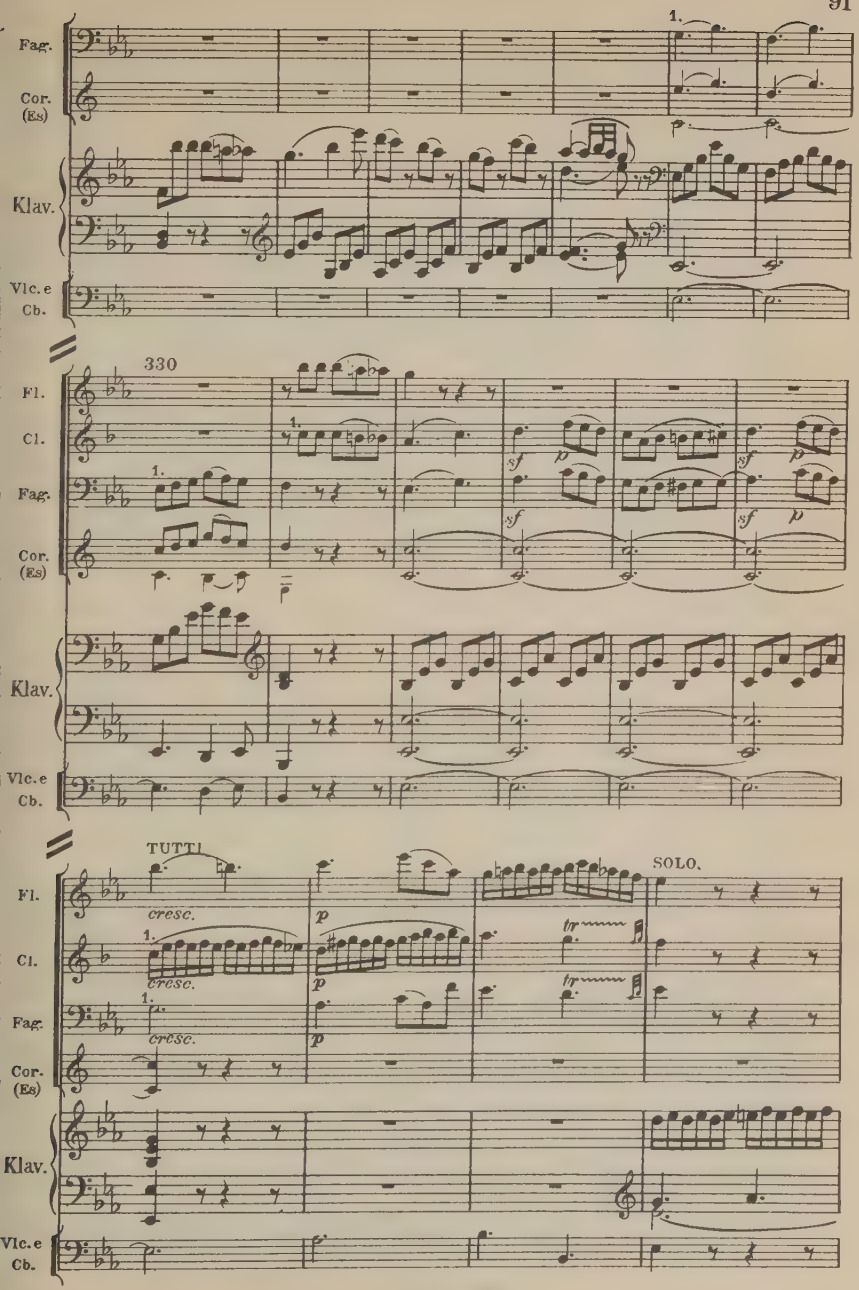
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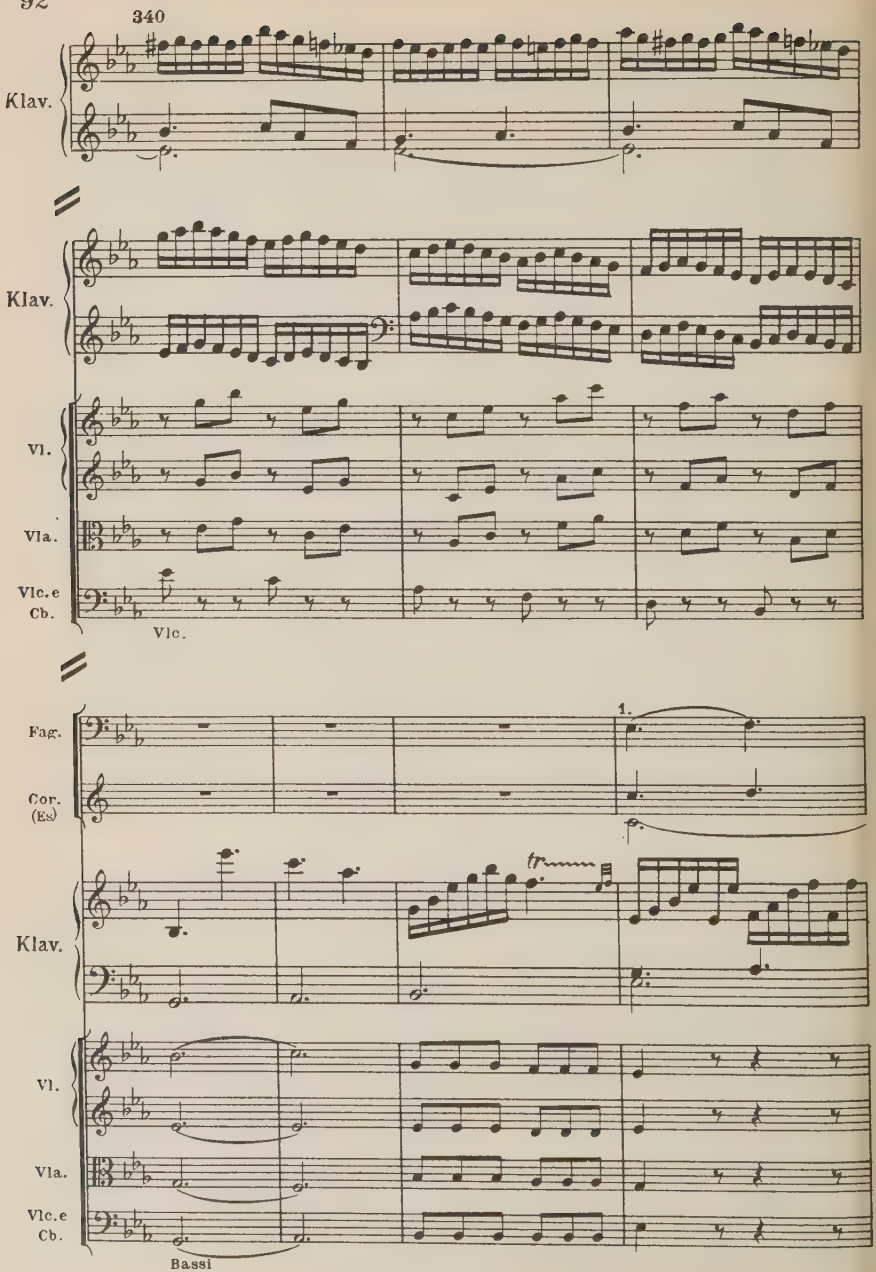
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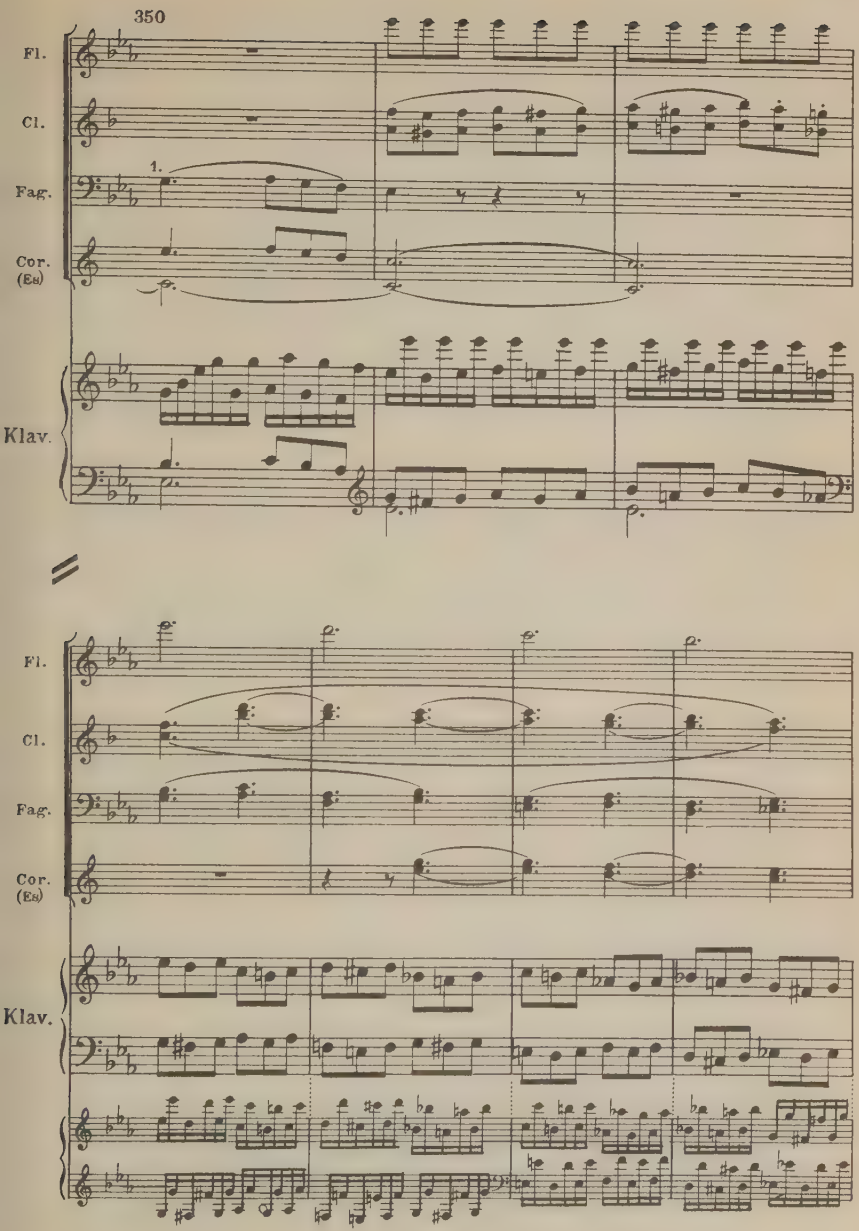
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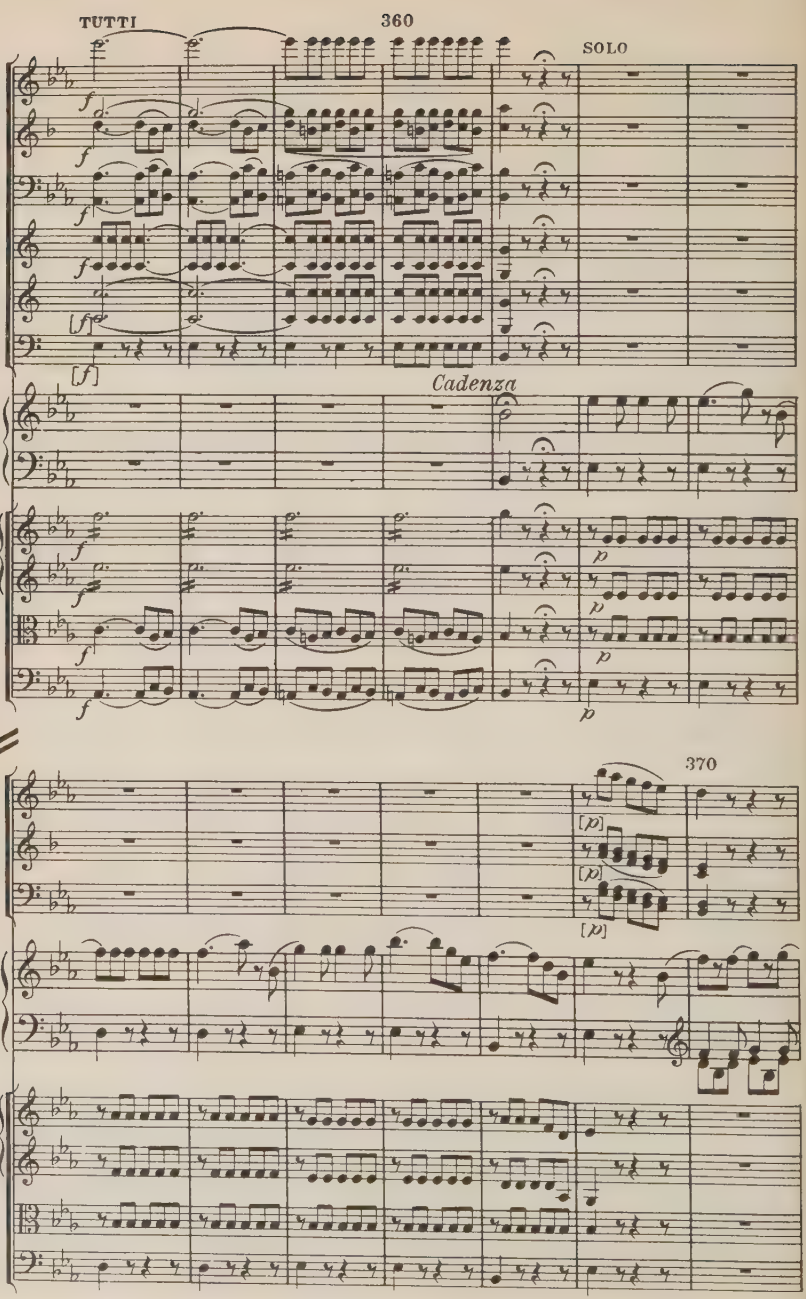
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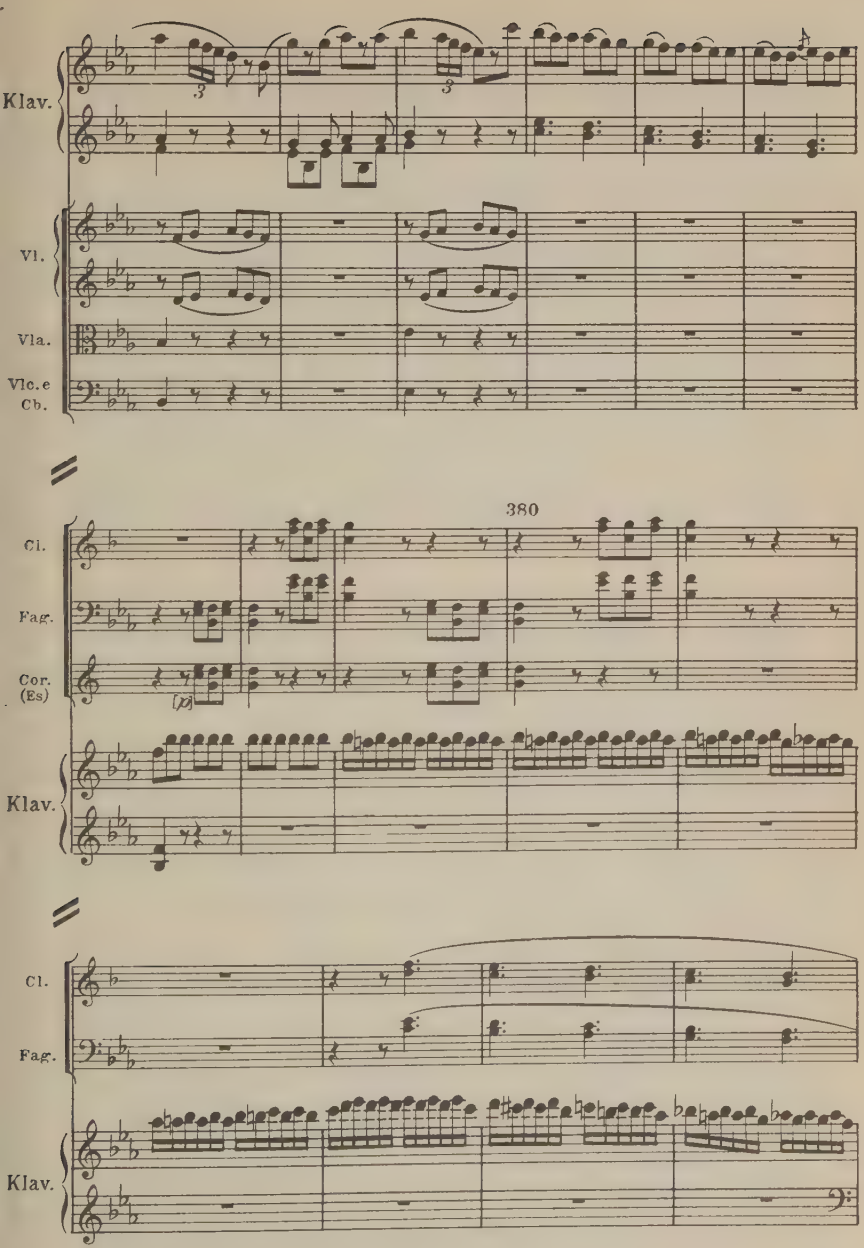
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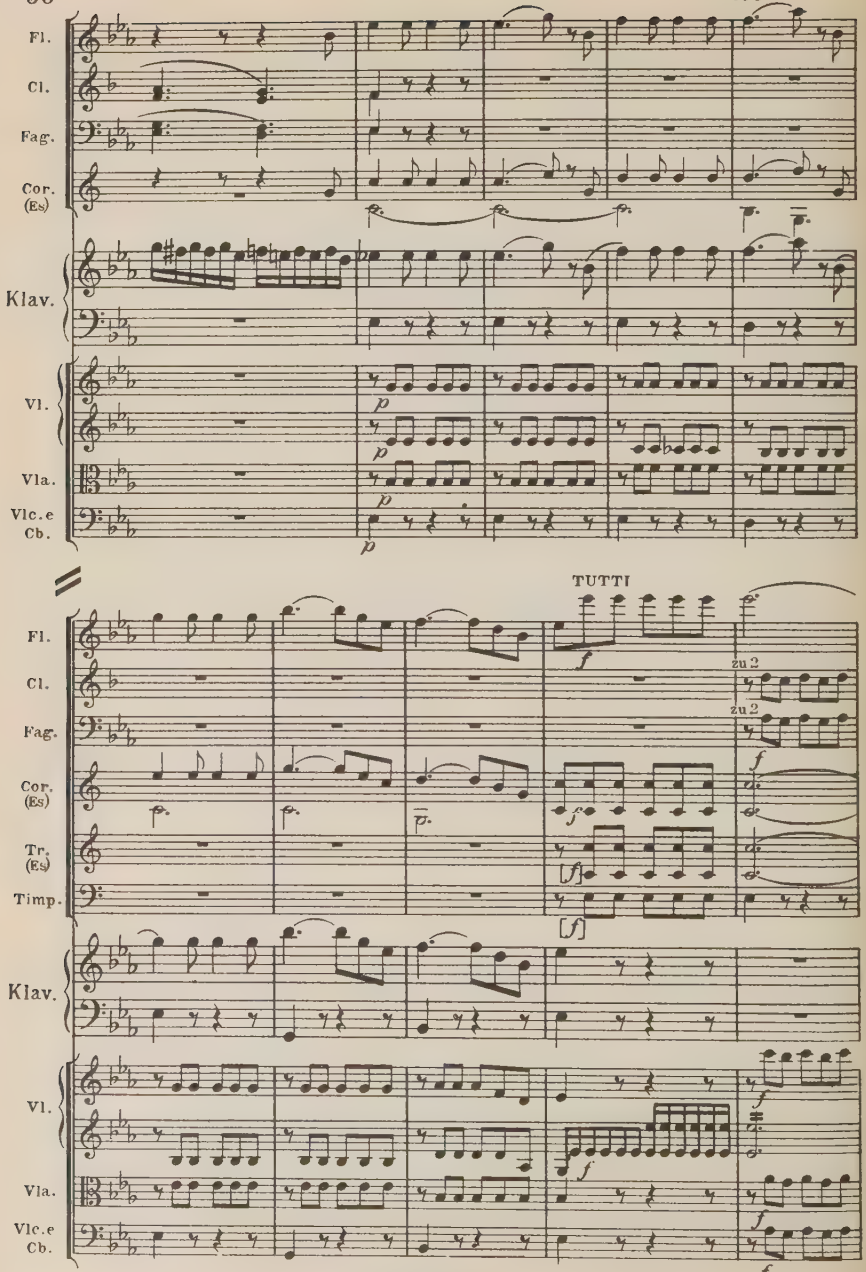
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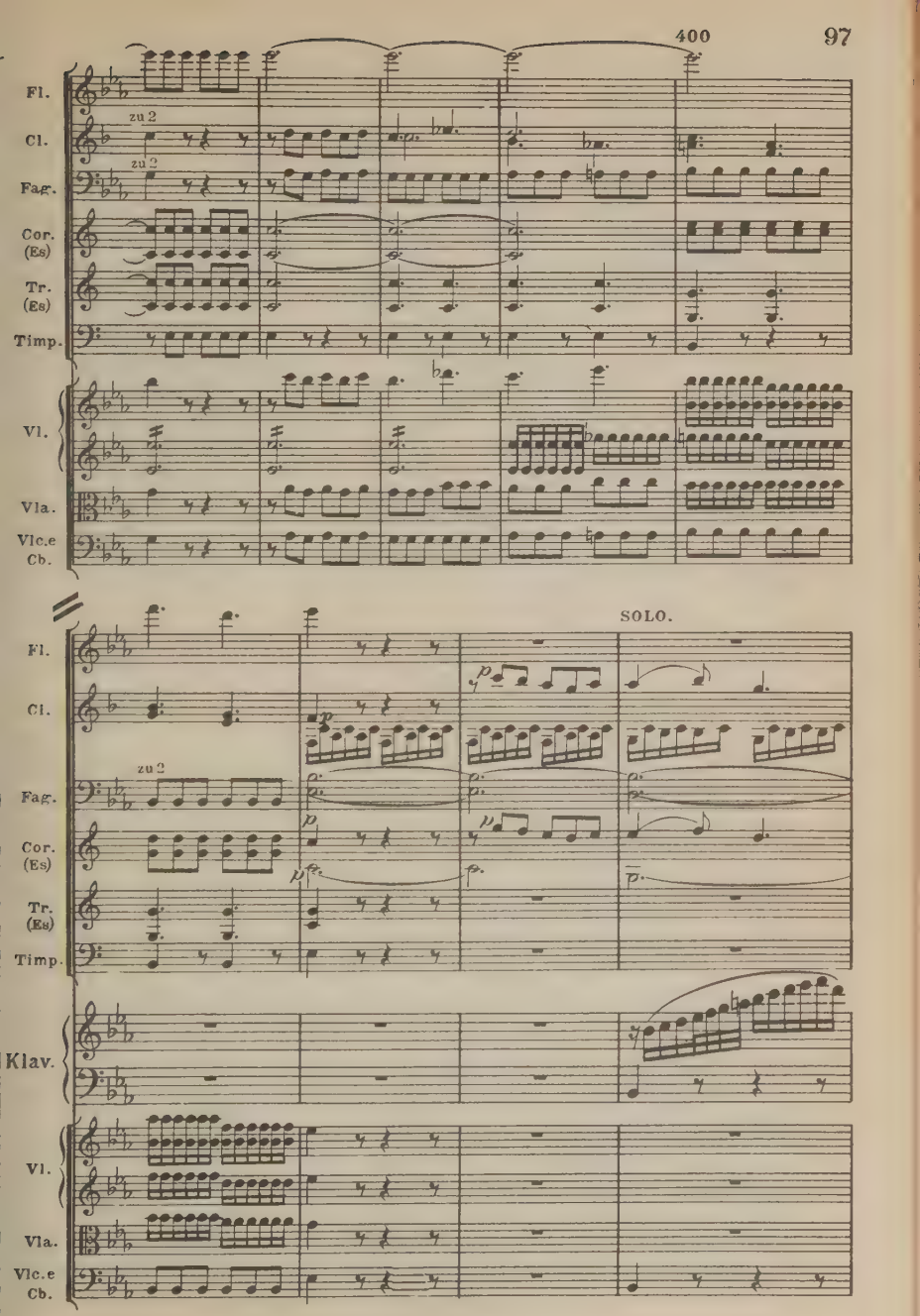
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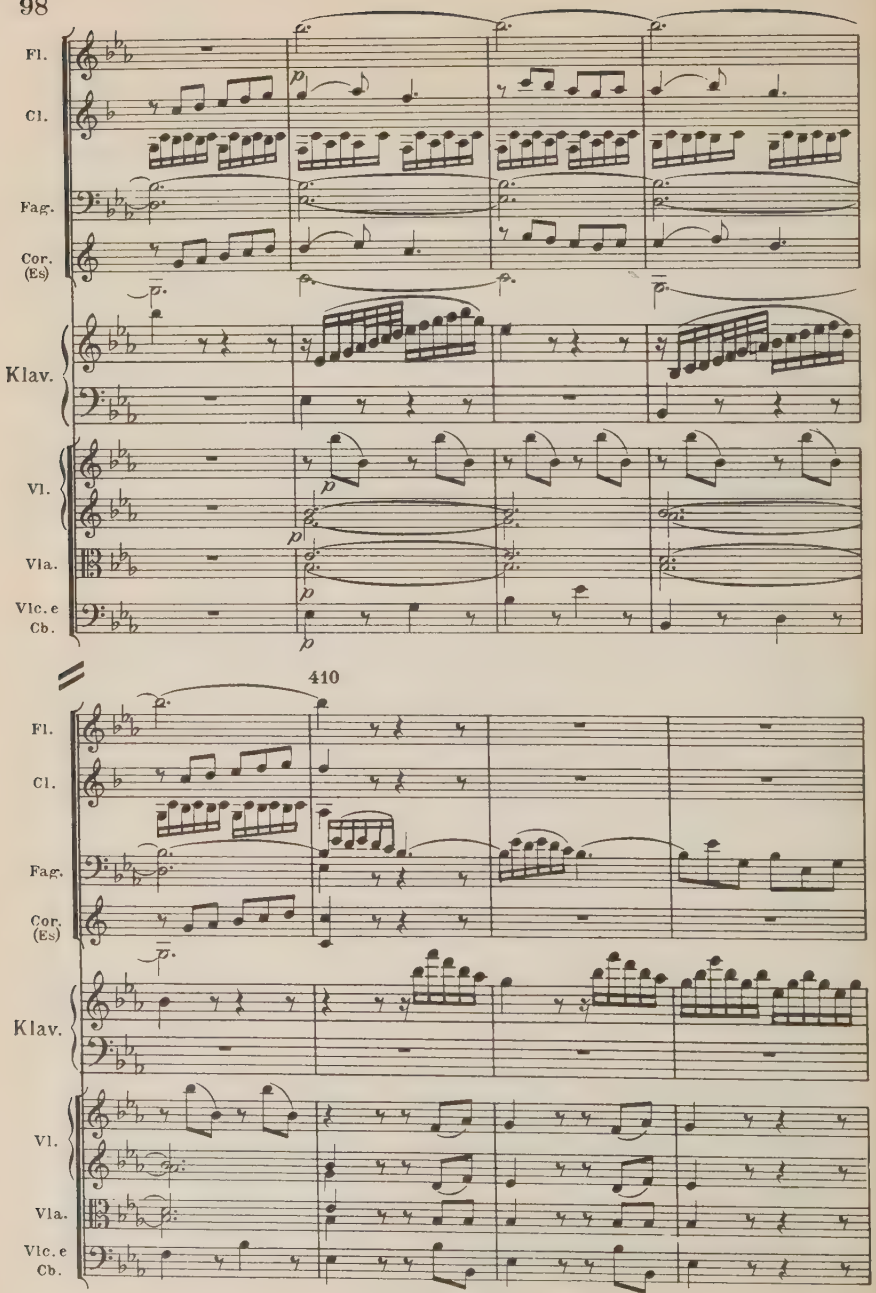
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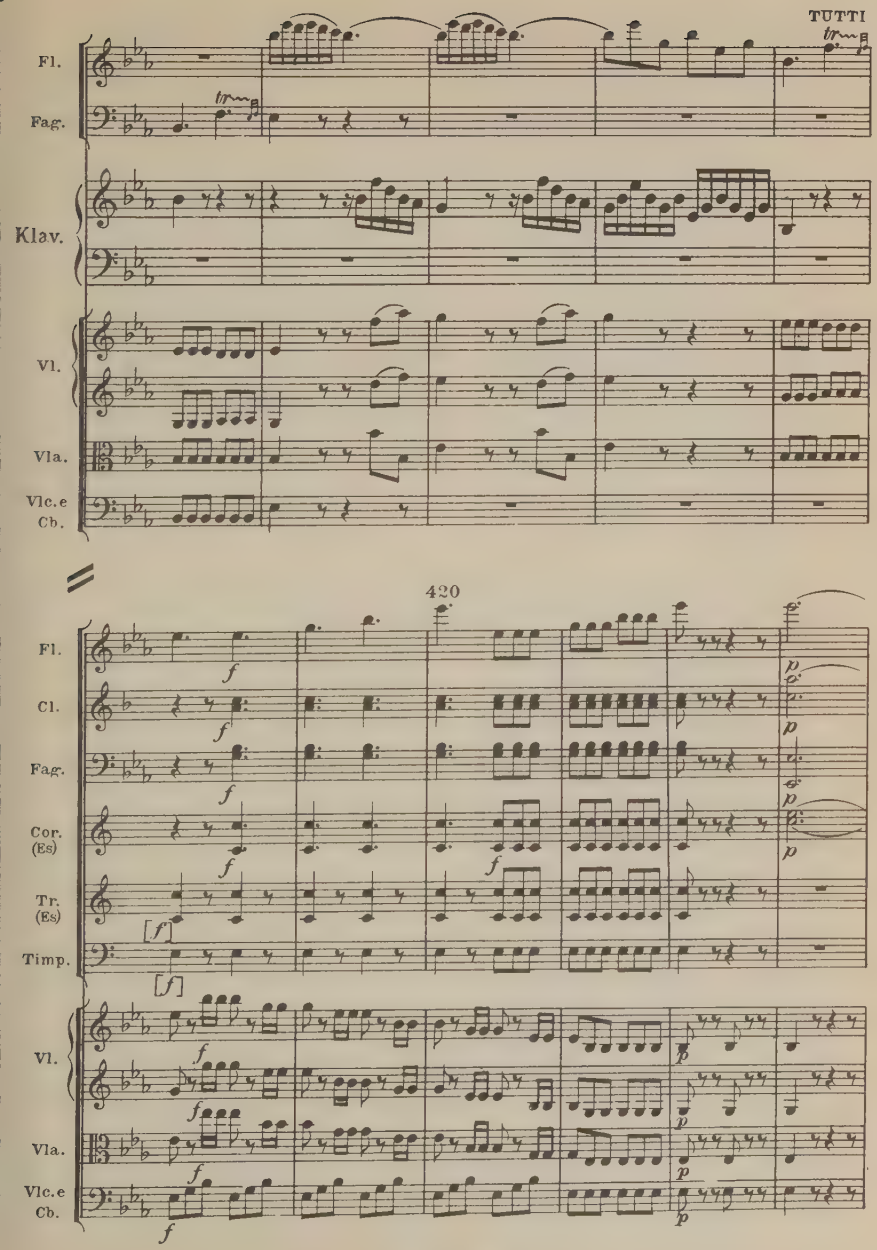
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CANTATAS & MINOR VOCAL WORKS

No.

1001. **Bach,** No. 12: Weinen, Klagen.....
1002. **Bach,** No. 11: Lobet Gott (Himmelfahrtsorat.) .....
1003. **Bach,** No. 80: Ein' feste Burg.....
1004. **Bach,** No. 6: Bleib bei uns.....
1005. **Bach,** No. 161: Komm, du süsse Todesstunde .....
1006. **Bach,** „ Mer han en neue Oberkeet ".
1007. **Bach,** No. 106: Gottes Zeit .....
1008. **Bach,** No. 56: Kreuzstab-Kantate ...
1009. **Bach,** No. 79: Gott der Herr ist Sonn'u. Schild.....
1010. **Bach,** No. 54: Widerstehe doch der Sünde .....
1011. **Bach,** No. 4: Christ lag in Todesoanden .....
1012. **Bach,** No. 1: Wie schön leuchtet der Morgenstern .....
1013. **Bach,** No. 34: O ewiges Feuer.....
1014. **Bach,** No. 81: Jesus schläft, was soll ich hoffen.....
1015. **Bach,** No. 85: Ich bin ein guter Hirt.
1016. **Bach,** No. 31: Der Himmel lacht.....
1017. **Bach,** No. 60: O Ewigkeit .....
1018. **Bach,** No. 50: Nun ist das Heil .....
1019. **Bach,** No. 65: Sie werden aus Saba alle kommen.....
1020. **Bach,** No. 140: Wachet auf .....
1021. **Bach,** No. 55: Ich armer Mensch, ich Sündenknecht .....
1022. **Mozart,** Exultate jubilate .....

No.

1023. **Bach,** No. 104: Du Hirte Israe .....
1024. **Bach,** No. 182: Himmelskönig, sei will kommen .....
1025. **Bach,** No. 46: Schauet doch .....
1026. **Bach,** No. 123: Liebster Emanuel ...
1027. **Bach,** No. 19: Es erhub sich .....
1028. **Bach,** No. 8: Liebster Gott .....
1029. **Bach,** No. 21: Ich hatte viel Bekümmernis .....
1030. **Bach,** No. 119: Preise, Jerusalem ...
1031. **Bach,** No. 78: Jesu, der du meine Seele
1032. **Bach,** No. 176: Es ist ein trotzig und verzagt Ding .....
1033. **Bach,** No. 92: Ich hab in Gottes Herz und Sinn .....
1034. **Bach,** No. 155: Mein Gott, wie lang,
1035. **Bach,** Motette: Singet dem Herrn ...
1036. **Bach,** No 39: Brich dem Hungrigen dein Brot .....
1037. **Bach,** Kaffee-Kantate .....
1038. **Bach,** No. 51: Jauchzet Gott in allen Landen.....
1039. **Bach,** Nr 7: Christ, unser Herr, zum Jordan kam.....
1040. **Bach,** No. 105: Herr, gehe nicht ins Gericht.....
1042. **Bach,** No.67: Halt im Gedächtnis Jesus Christ.....
1043. **Beethoven,** Ah Perfido, op. 65.....
1044. **Bach,** No. 53, Schlage doch.....

CONCERTOS

701. **Beethoven,** Viol. Conc D .....
702. **Mendelssohn,** Vl. Ct. E m .....
703. **Spohr,** V. Ct. A m (Vocal Sc.).....
704. **Beethoven,** Piano Ct. C m.....
705. **Beethoven,** Piano Ct., G .....
706. **Beethoven,** Piano Ct., E♭ .....
707. **Schumann,** Piano Ct., A m .....
708. **Tschaikowsky,** Viol. C., D.....
709. **Tschaikowsky,** Piano Ct., B♭m.....
710. **Lizt,** Piano Ct., E♭ .....
711. **Bach,** Vl. Ct., A m .....
712. **Bach,** Vl. Ct., E.....
713. **Brahms,** Piano Ct., D m.....
714. **Bruch,** Viol.-Ct., G m.....
715. **Brahms,** Piano-Ct., B♭.....
716. **Brahms,** Viol. Ct., D.....
717. **Mozart,** Vl. Ct., A [219] .....
718. **Mozart,** Vl Ct., E♭ [268] .....
719. **Mozart,** Piano Ct., D [537] .....
720. **Liszt,** Piano-Ct., A .....
721. **Mozart,** Piano-Ct., D m [466]... ....
722. **Liszt,** Totentanz (Siloti) .....
723. **Brahms,** Ct. f. Vl. & Vc., A m.....
724. **Beethoven,** Piano-Ct., C .....
725. **Beethoven,** Piano-Ct., B♭ .....
726. **Grieg,** Piano-Ct., A m .....
727. **Bach,** Ct. f. 2 Vlns. D m .....
728. **Lalo,** Symph. espagnole .....
729. **Beethoven,** Triple Cone, C .....
730. **Bach,** C f. 2 Pianos, C .....
731. **Bach,** C f. 2 Pianos, C m .....
732. **Bach,** C f. 3 Pianos, D m.....
733. **Bach,** C f. 3 Pianos, C .....
734. **Mozart,** Symph. conc. f. Violin, and Viola, E♭ [364] .....
735. **Dohnányi,** Variat. on a Nursery Rhyme
736. **Mozart,** f. Piano Conc., A [488].....
737. **Mozart,** Piano-C., E♭ [482] .....
738. **Franck,** Symph. Variat.....
739. **Mozart,** Piano-C., C [467] .....
740. **Mozart,** Piano-C., C m [491].....
741. **Mozart,** C. f. 2 Pianos, E♭ [365] .....
742. **Mozart,** Piano-C., E♭ [271] .....
743. **Mozart,** Piano-C., B♭ [450] .....
744. **Bach,** Piano-C., D m .....
745. **Bach,** Piano-C., F m.....
746. **Weber,** Conc. Piece f. P. F m .....
747. **Mozart,** Vl. C. G [216] ....
748. **Mozart,** Vl. C. D [218].....
749. **Vivaldi,** Conc. N0. 10, B m ....
750. **Vivaldi,** Conc. No. 11 D m .....
751. **Dvořák,** Vl. C. A m .....
752. **Glasunow,** Vl. C. A m .....
753. **Vivaldi,** Vl C. A m No. 6 .....
754. **Vivaldi,** Vl. C. G m.....
755. **Mozart,** Symph. conc. E♭ [Anh. No. 9]
756. **Viotti,** Vl. C. A m, No. 22 .....
757. **Bach,** C. f. P., V.u.Fl. A m ....
758. **Vivaldi,** Fl. Conc. D .....
759. **Bach,** C. f. 4 Ps. A m .....
760. **Mozart,** Piano-Ct., G [453] .....
761. **Mozart,** Piano-Ct., F [459] .....
762. **Vivaldi,** Ct. f. 2 Viol. A m.....
763. **Mozart,** Vl. Ct., B♭ [207] .....
764. **Mozart,** Vl. Ct., D [211] .....
765. **J.Chr.Bach,** Sinf. conc., A .....

CONCERTOS—contd.

No.
766. **Mozart,** Vl. Ct., D [271a] .....
767. **Mozart,** C. f. Fl. & Hp. [299] .....
768. **J.Chr.Bach,** Sinf. conc., E♭ .....
769. **Haydn,** Vc. Ct., D.....
770. **Sibelius,** Vl. Ct., D m .....
771. **Mozart,** Fl. Ct., D [314] .....
772. **Vivaldi,** Conc. gr. G m, op. 3 No. 2 ..
773. **J.Chr.Bach,** Piano-Ct., E♭.....
774. **Mozart,** Piano-Ct., C [503] .....
775. **Mozart,** Piano-Ct., B [595] .....
776. **Barsanti,** Conc. grosso D, op. 3 No. 4
777. **Barsanti,** Conc. grosso D, op. 3 No. 10
778. **Mozart,** Clar.-Ct., A [622] .....
779. **Mozart,** Fl. Ct., G [313] .....
780. **Boccherini,** Vc.-Conc., B♭ .....
781. **K.Phil.Em.Bach,** Cc , A m f. Cello or Fl or Cemb. .....
782. **Torelli,** Viol-Conc. C m.....
783. **Mozart,** Kz.-Rondo D f. Pi. [382].....

No.
784. **Mozart,** Bassoon-Conc., [191] ..... .
785. **Dvořák,** Cello.-Conc., B m.....
786. **Schumann,** Cello.-Conc. .....
787. **Vivaldi,** Viol.-Conc., E .....
788. **Tschaikowsky,** Roc. Variat. .....
789. **Mozart,** Horn-Ct. E♭ [447] .....
790. **Haydn,** Symph. concert., B♭.....
791. **Haydn,** Piano-Ct., D.....
792. **Mozart,** Horn-Ct., E♭ [417] .....
793. **Weber,** Clar.-Ct., F m.....
794. **Weber,** Clar.-Ct., E♭.....
795. **Mendelssohn,** Piano-Ct., G m .....
796. **Mozart,** Piano Ccto. B♭. [456] .....
797. **Mozart,** Horn Ccto. E♭, [495] .....
798. **Haydn,** Trumpet Ccto, E♭ .....
799. **Mozart** Horn Ccto, D [412].....
800. **Mozart,** Piano Ccto A [414] .....
1201. **Weber,** Bassn. Conc., F .....
1202. **Haydn,** Viol. Cto. C .....

MISCELLANEOUS WORKS

801. **Berlioz,** 3 Pieces from „ Faust " .....
802. **Tschaikowsky,** Capr. ital. .....
803. **Beethoven,** 2 Viol.-Rom. (G,F) .....
804. **Mendelssohn,** 5 Pieces from Midsummer Night's Dream.....
805. **Brahms,** Haydn Variat. .....
806. **Wagner,** Siegm. Love Song.....
807. **Wagner,** Ride of Valkyries .....
808. **Wagner,** Wotans Farewell.....
809. **Wagner,** Forest Murmurs .....
810. **Wagner,** Siegfried-Idyll .....
811. **Wagner,** Funeral Music from " Twilight of the Gods " .....
812. **Wagner,** Good Friday .....
813. **Wagner,** Huld.-Marsch .....
814. **Wagner,** Bacchanal .....
815. **Wagner,** Intro. to 3rd Act. " Tannh ".
817. **Schubert,** Mus. from „ Rosamuude "
818. **Bach,** Suite No. 3, D .....
819. **Volkmann,** Seren., D m.....
820. **Wagner,** Kaisermarsch .....
821. **Bach,** Suite No. 2, B m .....
822. **Strauss,** Blue Danube .....
823. **Beethoven,** Egmont Mus. .....
824. **Tschaikowsky,** Nut Cracker Suite ...
825. **Wagner,** Intro. to 3rd Act. Mastersingers .....
826. **Wagner,** Transform. Mus. and Closing Sc. from 1st Act Parsifal.....
827. **Reger,** Mozart Variat. .....
828. **Bizet,** L'Arlésienne, I .....
829. **Bizet,** L'Arlésienne, II .....
830. **Mozart,** Masonic Dirge ... .
831. **Weber,** Invitation to the Dance .....
832. **Bizet,** Roma. Suite .....
833. **Borodin,** Steppe Sketch .....
834. **Glinka,** Kamarinskaja .....
835. **Reger,** Hiller Variations .....
836. **Reger,** Conc. in old Style.....
837. **Reger,** Romant. Suite .....
838. **Reger,** Böcklin Suite .....
840. **Tschaikowsky,** Francesca da Rimini.
841. **Mussorgsky,** Night on the Bare Mountain .....
842. **Rimsky-Korsakow,** Capri. espagnol.
843. **Ljadow,** Baba-Jaga ....
844. **Ljadow,** Kikimora .....
845. **Glinka,** Valse-Fantaisie .....
846. **Glinka,** Caprice brillant .....
648. **Strauss,** Bürger-Suite .....
649. **Strauss,** Tanzsuite .....
851. **Tschaikowsky,** Slavon. March.....
852. **Ljadow,** Russ Popular Songs.....
853. **Ljadow,** Enchanted Lake .....
854. **Mozart,** Les petits riens.....
855. **Brahms,** Serenade, D. .....
856. **Bach,** Suite No. 1, C.....
857. **Tschaikowsky,** Serenade f. Strings..
858. **Mozart,** Seren., No. 8, D [286] .....
859. **Mozart,** Seren., No. 6, D [239] .....
861. **Bach,** Suite No. 4, D .....
862. **Brahms,** Serenade, A.....
863. **Tschaikowsky,** Mozartiana .....
864. **Graener,** Comedietta .....
865. **Wolfurt,** Tripelfuge.....
866. **Strauss,** Wine, Women and Song ....
867. **Strauss,** Roses from the South .....
868. **Strauss,** Tales from the Vienna Forest
869. **Strauss,** Voices of Spring .....
870. **Strauss,** Artist's Life .....
871. **Strauss,** Kaiser Waltz .....
872. **Graener,** Flote von Saussouei .....
873. **Dvořák,** Scherzo capriccioso .....
874. **Wunsch,** Lustspiel-Suite .....
875. **Strauss,** Wiener Blut.....
876. **Trapp,** Divertimento .....
877. **Busch,** Capriccio .....
878. **Wunsch,** Fest aul Moubijou .....
879. **Telemann,** Musique de Table .....
880. **Zador,** Hungarian Capr. .....
881. **Malipiero,** 4 Invenzioni.....
882. **Telemann,** Suite f. Fl. A m.....
883. **Atterberg,** Ballade and Passacaglia..
884. **Elgar,** Enigma Var. .....
886. **Borodin,** Polovtz, Dances .....
887. **S. W. Muller,** Heit. Musik .....
888. **Graener,** Turmwächterlicd .....
889. **Telemann,** Suite f. 2 Horns and Strings, F.....
890. **Poot,** Impromptu .....
891. **Purcell,** 2 Suites from "Fairy Queen"
892. **Poot,** Divertimento .....
893. **Chabrier** España .....
894. **Respighi,** Rossiniana .....

No.
401. **Mozart,** C (Jupiter) [551] .....
402. **Beethoven,** No. 5, C m .....
403. **Schubert,** B m (unfinished) .....
404. **Mozart,** G m [550] .....
405. **Beethoven,** No. 3, E♭ (Eroica) .....
406. **Mendelssohn,** Nr. 3, A m .....
407. **Beethoven,** No. 6, F (Pastorale) .....
408. **Schumann,** No. 3, E♭ .....
409. **Haydn,** No. 104, D (London) .....
410. **Schubert,** No. 7, C .....
411. **Beethoven,** No. 9, D m .....
412. **Beethoven,** No. 7, A .....
413. **Schumann,** No. 4, D m .....
414. **Beethoven,** No. 4, B♭ .....
415. **Mozart,** E♭ [543] .....
416. **Beethoven,** No. 8, F♭ .....
417. **Schumann,** No. 1, B♭ .....
418. **Beethoven,** No. 1, C .....
419. **Beethoven,** No. 2, D .....
420. **Mendelssohn,** Nr. 4, A .....
421. **Schumann,** No. 2, C .....
422. **Berlioz,** Phant. Symph .....
423. **Berlioz,** Harold i. Ital .....
424. **Berlioz,** Romeo and Juliet .....
425. **Brahms,** No. 1, C m .....
426. **Brahms,** No. 2, D .....
427. **Brahms,** No. 3, F .....
428. **Brahms,** No. 4, E m .....
429. **Tschaikowsky,** No. 5, E m .....
430. **Tschaikowsky,** No. 4, F m .....
431. **Haydn,** No. 99, [3], E♭ .....
432. **Haydn,** No. 85, [15], B♭ (La Reine) ...
433. **Dvořák,** No. 5, E m (New World) ....
434. **Haydn,** No. 100, G (Mil.) .....
435. **Haydn,** No. 94, G (Surprise) .....
436. **Haydn,** No. 92, G (Oxf.) .....
437. **Mozart,** D [385] (Haffner) .....
438. **Haydn,** No. 102, B♭ .....
439. **Haydn,** No. 101, D (Cloches) .....
440. **Strauss,** Don Juan .....
441. **Strauss,** Macbeth .....
442. **Strauss,** Death and Transfig. .....
443. **Strauss,** Till Eulenspiegel .....
444. **Strauss,** Zarathustra .....
445. **Strauss,** Don Quixote .....
446. **Mozart,** D [504] .....
447. **Liszt,** Montagne .....
448. **Liszt,** Tasso .....
449. **Liszt,** Préludes .....
450. **Liszt,** Orpheus .....
451. **Liszt,** Prometheus .....
452. **Liszt,** Mazeppa .....
453. **Liszt,** Festival Sounds .....
454. **Liszt,** Heroic Elegy .....
455. **Liszt,** Hungaria .....
456. **Liszt,** Hamlet .....
457. **Liszt,** Battle of Hums .....
458. **Liszt,** Ideals .....
459. **Bruckner,** No. 1, C m .....
460. **Bruckner,** No. 2, C m .....
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463. **Bruckner,** No. 5, B♭ .....
464. **Bruckner,** No. 6, A .....
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No.
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507. **Schubert,** No. 4, C m (Tragic) .....
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Edition Eulenburg

CONCERTO

A major

for

Pianoforte and Orchestra

by

WOLFGANG AMADEUS MOZART

Köchel No.488

Composed 2nd March, 1786, at Vienna
With the Composer's original cadenza

Edited from the original MS. and
the complete edition of Mozart's works, and
with Foreword by
Friedrich Blume

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W. A. MOZART

Piano Concerto A major (K.-V. No. 488)

During his work on "Figaro," Mozart wrote three piano concertos: the present one in A major (completed on the 2nd March, 1786) and those in E♭ major (K. 482) and C minor (491). They constitute, as does "The Marriage of Figaro" among the operas, a turning point in Mozart's instrumental work. With the D minor concerto (466) Mozart had closely adapted the piano concerto to the tendencies prevailing in symphony and string quartet. With the utmost consequence a multitude of continuations and developments, filling and forming the entire work, originated there from a uniform nucleus. It was the climax of a development which was still pursued in the C major concerto (467), but had already been turned into a new direction. The concentration of the individual movement on the logic of form, and of the entire work on symphonic and thematic unity, still prevails. One year later the C minor concerto (491) undertakes a farreaching advance into the world of sound and sentiment of the romantic age; it opens up prospects which only a later generation should investigate.[1])

Between these poles stand the two concertos in E♭ major (482) and A major (488) with their decisive attempt to return to the "veritable" world of the concerto, the art of fascinating, spirited entertainment. But the gap which had been torn open by the preceding works (466, 470) could be covered up no more. For Mozart the concerto has become a vehicle for the expression of deep and unique personal experiences. He cannot simply return to the *causerie* of the *salon*. It has become poetry. And thus these two concertos in E♭ major and A major, may be so highly esteemed by the romantic age for this very reason, stand very noticeably between the spheres: seemingly quite occupied with the fascinating play of whims and imagination, actually only spreading screening veils over the constantly sensed unfathomable, abysmal depths of life.

In the D minor concerto (466) a powerful dramatic concentration had been achieved, which in the C minor concerto (491) once again rouses similar traits and which was to find its vocal counterpart in "Figaro". The concertos in E♭ major and A major (482, 488) anticipate the other side of "Figaro": the jovial play of whims and spirit whose reality, with almost romantic irony, constantly threatens its very existence. Sound and fancy come to the fore to an extent that seems to dissolve the conclusive logic of form. In the A major concerto Mozart reached the summit of an entirely sovereign manner of composition. It seems that he only

[1]) Cp. my introductions to the revised editions of the piano concertos in B♭ major, D minor, C major, C minor, and D major (K. 450, 466, 467, 491, 537; Eulenburg's Score Edition Nos. 743, 721, 739, 740, 719); also my study „*Die formgeschichtliche Stellung der Klavierkonzerte Mozarts*" in the *Mozart-Jahrbuch*, Vol. II, 1924.

plays with the form. The glistening play of tonal colour effects has itself become the foremost problem, and behind it is hidden that process of gradual dissolution of valid "realities," of traditional norms and the established scope of expression, which fills all of Mozart's late work. The connoisseur of "Figaro" knows that all these workings also found their expression in that opus. The concertos have a close connection to content and form of the opera. Tonal scope and thematic fancy do not remain constant, they change colour and expression with each appearance and transform the rigid contours of well-ordered conditions into the active world of manifold shadings and everchanging developments, in fact, into a colourful reflection of life itself.

The lightness with which Mozart treats the form in the A major concerto is practically unparallelled even in his own work. In the first movement a continuous development is assured — without the aid of Haydn's development technique — by taking recourse to a long discarded technique: the 2nd theme is first of all included, without tonal differentiation, in the opening *ritornello;* later on (b. 99 seq.) it receives tonal differentiation and leads through episodes rich in figurations and modulations to a third theme (143 seq.), which, in pursuance of those rich episodes, immediately widens into a development-like middle part. From here, smoothly and in delicately shaded transitions, the return into the *reprise* takes its course. The mutual penetration of concerto and symphony, which Mozart had long accomplished at the time, has here outgrown every scheme and has produced a structure of singular freedom of form. Mozart's cadenza — for once entered into the autograph score — an elegant and delicate reminiscence of the entire movement, is thoroughly adapted to it. In contrast to the highly differentiated structure of the first movement, rich in episodes and nuances, Mozart employs polished dialectic in the third. Wit and *esprit* predominate; a glitter of innumerable little ideas, sidelights, and tonal stimuli. The ideas are grouped in sharply outlined contrasts. In the witty *causerie* of the coda theme, with its canonic duplication (b. 176 seq., 421 seq., 480 seq.),the ingenious, sparkling play finds its culmination, also in an ironic respect. In between, the middle part of the *Rondo* reverts to the atmosphere of the second movement. The *adagio* movement itself (not *andante,* as stated in the older editions), with its elegiac restraint and dreamy haziness, constitutes a powerful contrast to the corner movements, and in spite of the latter it mysteriously concentrates in itself the content of the entire composition and captivates ear and heart of the listener through its extraordinary conciseness, the amazing sound-quality of the wind instruments, its painful passion, and its incorporeal unreality.

The revision was carried out according to the same principles as that of the above mentioned concertos (Cp. the footnote on the preceding page). The autograph, formerly in the ownership of Charles Malherbe, is to-day the property of the *Bibliothèque du Conservatoire Nationale de Musique* in Paris (Manuscript No. 226). I am indebted to the Management of the Library for the production of a photostat.

To a far greater extent than in the case of the other piano concertos the revision of the A major concerto revealed nonsensical phrasings, incorrect and wrong dynamic signs, and even quite a number of wrong notes. By re-establishing Mozart's intentions, which, as is always the case, are absolutely clear, the rendering of the piano and orchestral parts has received a stamp essentially different from that to which one had become accustomed from the arbitrary mistakes and adaptations of the 19th century, which have been passed on uncritically from hand to hand. Special attention should be drawn to the *tempo* indications in the second and third movements (*adagio* instead of *andante*, *allegro assai* instead of *presto*). Dynamic indications not included in the autograph have been placed in square brackets. Long *appoggiaturas* have been written out (thus the unfamiliar version in the third movement, bars 265 and 273). The autograph, which is written most fluidly, contains hardly any indistinctness and very few clerical errors. A few times Mozart made mistakes in the notation of the clarinettes in A, but these slips—characteristic of his almost pedantic care—are corrected on an additional sheet. In the first and third movements the autograph contains a few deletions, which indicate that Mozart had originally intended a different continuation in these places but had then abandoned them in favour of the present version.

It is remarkable to find in all of Mozart's piano concertos, also in the present one, the thorough-bass function of the piano throughout. For technical reasons this could not be shown in the score, but should be carefully observed in practice. This applies to the whole concerto. Regular exceptions are those passages in which the string basses are silent, and also a few instances where Mozart especially prescribed rests in the left hand when there are passages in the right hand.[1]) The missing thorough-bass notes occasion many distortions in the piano part. Thus, for instance, in bars 51 and 68 of the second movement, the otherwise unmotivated prescription of quavers in the left hand is simply due to the fact that actually the bass notes in the lower system of the piano part should continue through bars 51—52 and 68 seq., thus:

At the same time this indicates that, for instance in bars 48—50, the notes in the left hand are to be treated in the manner of a thorough bass, are intended as ground notes which require chordal supplementation. The same applies to the second movement from bar 84 to the end. Here the bass notes require cordal supplementation throughout; in bars 92—95 the missing notes must be inferred from the bass; and besides, in bars 84—92 the right hand must improvise figurations. For this there

[1]) In view of the importance of this problem those passages are quoted in which the autograph, by way of rests in the lower system of the piano part, excludes its thorough-bass function: 1st movement, bars 107—112, 134—135, 157, 161, 165, 179, 183, 196—197, 237—242, 268—271; 3rd movement, bars 20—24, 28—32, 70—73, 193—201, 239—244, 255—259, 305—311, 320—323, 326—327, 360, 438—440, 461—464.

is (in the ownership of the Prussian State Library in Berlin) a manuscript by Alois Fuchs with the grace notes written out. A perfect example of such a distortion due to missing thorough-bass notes is also provided by bars 260—261 in the third movement. With the changing of the wind interlude from the minor to the major key (bar 260) the string bass enters; at the same time, however, as is especially prescribed by Mozart, the piano should also enter with two filling, whole bar chords. It is evident that this brings about a decisive change in the quality of sound.

Kiel, July, 1936

Prof. Dr. Friedrich Blume

W. A. MOZART:

KLAVIERKONZERT A-DUR (K.-V. No. 488)

Während seiner Arbeit am „Figaro" hat Mozart drei Klavierkonzerte geschrieben: das hier vorliegende in A-Dur (beendet am 2. März 1786) und diejenigen in Es-Dur (K.-V. 482) und C-Moll (491). Sie bezeichnen, wie „Figaros Hochzeit" unter den Opern, einen Wendepunkt in Mozarts Instrumentalschaffen. Mit dem Konzert D-Moll (466) hatte Mozart das Klavierkonzert aufs engste den in Symphonie und Streichquartett waltenden Tendenzen angenähert. In äußerster Folgerichtigkeit war dort aus einem einheitlichen Keim heraus eine Fülle von Weiterbildungen und Entwicklungen entstanden, die das ganze Werk erfüllten und formten. Es war die Spitze eines Entwicklungsweges, der mit dem Konzert C-Dur (467) zwar noch verfolgt, doch schon in eine neue Richtung umgebogen wird. Die Konzentration des Einzelsatzes auf die Logik der Form und des ganzen Werkes auf symphonische und thematische Einheit waltet auch dort noch vor. Ein Jahr später unternimmt das Konzert C-Moll (491) einen weitreichenden Vorstoß in die Klang- und Gefühlswelt der Romantik. Es eröffnet Ausblicke, denen erst eine spätere Generation nachgehen sollte[1]).

Zwischen diesen Polen stehen die beiden Konzerte in Es-Dur (482) und A-Dur (488) mit ihrem entschiedenen Versuch, sich wieder stärker der „eigentlichen" Welt des Konzertes, einer feinen und geistreichen Unterhaltungskunst, zuzuwenden. Aber die Kluft, die durch die vorausgegangenen Werke (466, 467) aufgerissen worden war, ist nicht mehr zu verwischen. Das Konzert ist für Mozart ein Mittel zur Aussprache tiefer und einmaliger persönlicher Erlebnisse geworden. Es kann nicht einfach zur Causerie des Salons zurückkehren. Es ist Dichtung geworden. Und so stehen diese beiden, vielleicht eben deswegen von der Romantik so überaus hoch geschätzten Konzerte in Es-Dur und A-Dur recht fühlbar zwischen den Sphären: scheinbar mit dem reizvollen Spiel von Phantasie und Laune vollauf beschäftigt, in Wirklichkeit doch nur verhüllende Schleier über eine fortwährend gefühlte Unergründlichkeit und Abgründigkeit des Lebens breitend.

Im Konzert D-Moll (466) war es zu einer gewaltigen dramatischen Konzentration gekommen, die im Konzert C-Moll (491) noch einmal verwandte Züge wecken und im „Figaro" selbst ihr vokales Seitenstück finden sollte. Die Konzerte Es-Dur und A-Dur (482, 488) nehmen die andere Seite des „Figaro" vorweg: das heitere Spiel von Geist und

[1]) Vgl. meine Einführungen zu den revidierten Ausgaben der Klavierkonzerte in B-Dur, D-Moll, C-Dur, C-Moll und D-Dur (K.-V. 450, 466, 467, 491, 537; Eulenburgs Partiturausgabe Nr. 743, 721, 739, 740, 719); ferner meine Studie über „Die formgeschichtliche Stellung der Klavierkonzerte Mozarts" im Mozart-Jahrbuch II, 1924.

Laune, dessen Wirklichkeit sich fortwährend selbst mit fast romantischer Ironie in Frage stellt. Klangwert und Einfall treten hier in einem Maße in den Vordergrund, das die schlüssige Logik der Form aufzulösen scheint. Im Konzert A-Dur hat Mozart den Gipfel einer völlig souveränen Gestaltungsweise erreicht. Er scheint mit der Form nur noch zu spielen. Der glitzernde Zauber klanglicher Farbwirkungen selbst ist zum vordergründigen Problem der Formgebung geworden, und hinter ihm verbirgt sich jener Prozeß einer allmählichen Auflösung gültiger „Wirklichkeiten", überkommener Normen und feststehender Ausdrucksbereiche, der das ganze späte Schaffen Mozarts erfüllt. Der Kenner des „Figaro" weiß, daß alle diese Dinge dort ebenfalls ihren Niederschlag gefunden haben. Die Konzerte stehen in engem Zusammenhang mit Gehalt und Formensprache der Oper. Klangbereich und thematischer Einfall bleiben nicht konstant, wechseln Farbe und Ausdruck mit jedem Auftreten und verwandeln die festen Konturen geordneter affekthafter Zuständlichkeiten in die erlebnishafte Welt übergangsreicher Schattierungen und wechselvoller Entwicklungen, werden zum „farbigen Abglanz" des Lebens selbst.

Die Leichtigkeit, mit der Mozart im Konzert A-Dur die Form behandelt, hat selbst bei ihm kaum ihresgleichen. Im 1. Satz wird eine fortlaufende Entfaltung — ohne Zuhilfenahme Haydnscher Entwicklungstechnik — dadurch gewährleistet, daß Mozart, auf eine längst überholte Technik zurückgreifend, das 2. Thema, zunächst ohne tonale Abstufung, mit in das eröffnende Ritornell hineinnimmt, es erst später (Takt 99 ff.) tonal differenziert und über figurativ und modulatorisch reich bewegte Zwischenglieder zu einem dritten Thema (143 ff.) gelangt, das in Fortsetzung jener reichen Zwischenformen sich unmittelbar in einen durchführungsartigen Mittelteil weitet. Von hier aus vollzieht sich gleitend, in zart abgetönten Übergängen, die Rückleitung in die Reprise. Die bei Mozart damals längst vollzogene Durchdringung von Konzert und Symphonie ist hier über jedes Schema hinausgewachsen und hat ein Gebilde von einzigartiger Freiheit der Form gezeitigt. Ihr paßt sich die — ausnahmsweise in die autographe Partitur mit eingetragene — Kadenz Mozarts, ein elegant und hauchzart hingezauberter Nachklang des gesamten Satzes, restlos ein. Gegenüber der übergangs- und nuancenreichen, unendlich feingestuften Struktur des 1. Satzes greift Mozart im dritten zu den Mitteln geschliffener Dialektik. Witz und Geist herrschen. Es funkelt von zahllosen kleinen Einfällen, Nebengedanken, Klangreizen. In scharf begrenzten Kontrasten gruppieren sich die Gedanken. In dem witzigen Plauderton des Codathemas mit seiner kanonischen Verdoppelung (T. 176 ff., 412 ff., 480 ff.) erfährt das geistreich prickelnde Spiel seine höchste Zuspitzung und gleichzeitig seine Ironisierung. Dazwischen greift der Mittelteil des Rondos auf die Sphäre des 2. Satzes zurück. Der Adagiosatz selbst (nicht Andante, wie die älteren Ausgaben schreiben) bildet

mit seiner elegischen Verhaltenheit und traumhaften Verschleierung einen kräftigen Kontrast zu den Ecksätzen, ja, trotz ihrer sammelt er geheimnisvoll den Gehalt des ganzen Werkes in sich und weiß durch seine außerordentliche Knappheit, seinen unerhörten Bläserklang, seine schmerzvolle Leidenschaftlichkeit und seine körperlose Unwirklichkeit Ohr und Herz des Hörers gefangenzunehmen.

Die Revision erfolgte nach den gleichen Grundsätzen wie bei den oben angegebenen Konzerten (vgl. die Anmerkung auf Seite I). Das Autograph, früher im Besitze von Charles Malherbe, Paris, ist heute Eigentum der Bibliothèque du Conservatoire National de Musique in Paris (Manuskript Nr. 226). Der Direktion der genannten Bibliothek bin ich für die Herstellung einer Photokopie zu Dank verpflichtet. In noch weit größerem Umfange als bei den übrigen Klavierkonzerten ergab im Falle des A-Dur-Konzertes die Revision sinnstörende Phrasierungen, unkorrekte und falsche dynamische Bezeichnungen, sogar ziemlich viele falsche Noten. Klaviervortrag und Orchesterausführung erhalten durch die Wiederherstellung der, wie immer, vollkommen eindeutigen Willensmeinung Mozarts ganz wesentlich anderes Gepräge, als man es nach den willkürlichen, unbesehen von Hand zu Hand weitergereichten Druckausgaben und Bearbeitungen des 19. Jahrhunderts gewohnt ist. Auf die Tempoangaben des zweiten und dritten Satzes (Adagio bzw. Allegro assai statt Andante bzw. Presto) sei hingewiesen. Dynamische Bezeichnungen, die nicht in der Handschrift stehen, aber sinngemäß zu ergänzen sind, wurden in eckige Klammern gesetzt. Lange Vorschläge wurden ausgeschrieben (daher eine ungewohnte Lesart im 3. Satz, T. 265 und 273). Das äußerst flüssig geschriebene Autograph enthält kaum eine Undeutlichkeit und ganz wenige Schreibfehler. Ein paarmal hat Mozart sich in der Notierung der A-Klarinetten geirrt, hat diese Stellen aber — bezeichnend für seine fast pedantische Sorgfalt — auf einem nachgehefteten Blatte berichtigt. Im 1. und 2. Satz enthält das Autograph einige Streichungen, die zeigen, daß Mozart an den betreffenden Stellen ursprünglich an einen anderen Fortgang gedacht, ihn dann aber zugunsten der jetzigen Fassung aufgegeben hat.

Bemerkenswert ist, wie bei sämtlichen Klavierkonzerten Mozarts, auch für das vorliegende, die durchgängige Generalbaßfunktion des Klaviers. Sie konnte aus technischen Gründen in der Partitur selbst nicht sichtbar gemacht werden, sollte aber für die Praxis eindringlich beachtet werden. Sie gilt fortlaufend für das ganze Konzert. Ausgenommen sind regelmäßig alle Stellen, an denen die Streichbässe schweigen, außerdem einige Stellen, bei denen Mozart zu Passagen der rechten Hand in der linken ausdrücklich Pausen angegeben hat[1]). Man-

[1]) Wegen der Wichtigkeit der Frage seien hier diejenigen Stellen ausdrücklich genannt, an denen das Autograph durch Pausen im unteren Klaviersystem die Generalbaßfunktion aus-

cherlei Sinnentstellungen treten durch das Fehlen der Generalbaßnoten in der Klavierstimme ein. So ist z. B. im 2. Satz, Takt 51 und 68, die sonst unbegründete Vorschrift von Achtelnoten in der linken Hand einfach dadurch bedingt, daß in Wirklichkeit durch Takt 51—52 und 68 ff. im unteren System der Klavierstimme die Baßnoten weiterlaufen müßten, also:

Hieraus geht gleichzeitig hervor, daß z. B. in Takt 48—50 die Noten der linken Hand als generalbaßmäßig zu behandelnde, also akkordisch auszufüllende Grundnoten gemeint sind. Gleiches gilt im 2. Satz für die Takte 84 bis Schluß. Hier sind durchweg 1. die Baßtöne akkordisch zu füllen, 2. in Takt 92—94 die fehlenden Noten aus der Baßstimme zu ergänzen und 3. überdies in Takt 84—92 von der rechten Hand Figuren zu improvisieren. Hierzu gibt es (im Besitz der Preußischen Staatsbibliothek in Berlin) ein Manuskript von Alois Fuchs mit ausgeschriebenen Verzierungen. Ein Schulbeispiel einer solchen Sinnentstellung durch fehlende Generalbaßnoten bilden auch die Takte 260 bis 261 des dritten Satzes. Hier tritt mit dem Umschlag des Bläserzwischensatzes von Moll nach Dur (T. 260) der Streichbaß ein; gleichzeitig aber müßte auch, wie Mozart ganz ausdrücklich vorschreibt, das Klavier mit zwei ganztaktigen, füllenden Akkorden einfallen. Es versteht sich, daß hierdurch das Klangbild beträchtlich geändert wird.

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schließt: 1. Satz, Takt 107—112, 134—135, 157, 161, 165, 179, 183, 196—197, 237—242, 268—271; 3. Satz, Takt 20—24, 28—32, 70—73, 193—201, 239—244, 255—259, 305—311, 320—323, 326—327, 360, 438—440, 461—464.

Kiel, im Juli 1936

Prof. Dr. Friedrich Blume

CONCERTO

I.

W. A. Mozart
1756-1791
Köchel No. 488

Allegro.

TUTTI.

1 Flauto
2 Clarinetti in A
2 Fagotti
2 Corni in A
Klavier
Violino I
Violino II
Viola
Violoncello e Contrabasso

10

Fl.
Cl.
Fag.
Cor. (A)
Vl.
Vla.
Vlc. e Cb.

Das Klavier als Generalbaß-Instrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.

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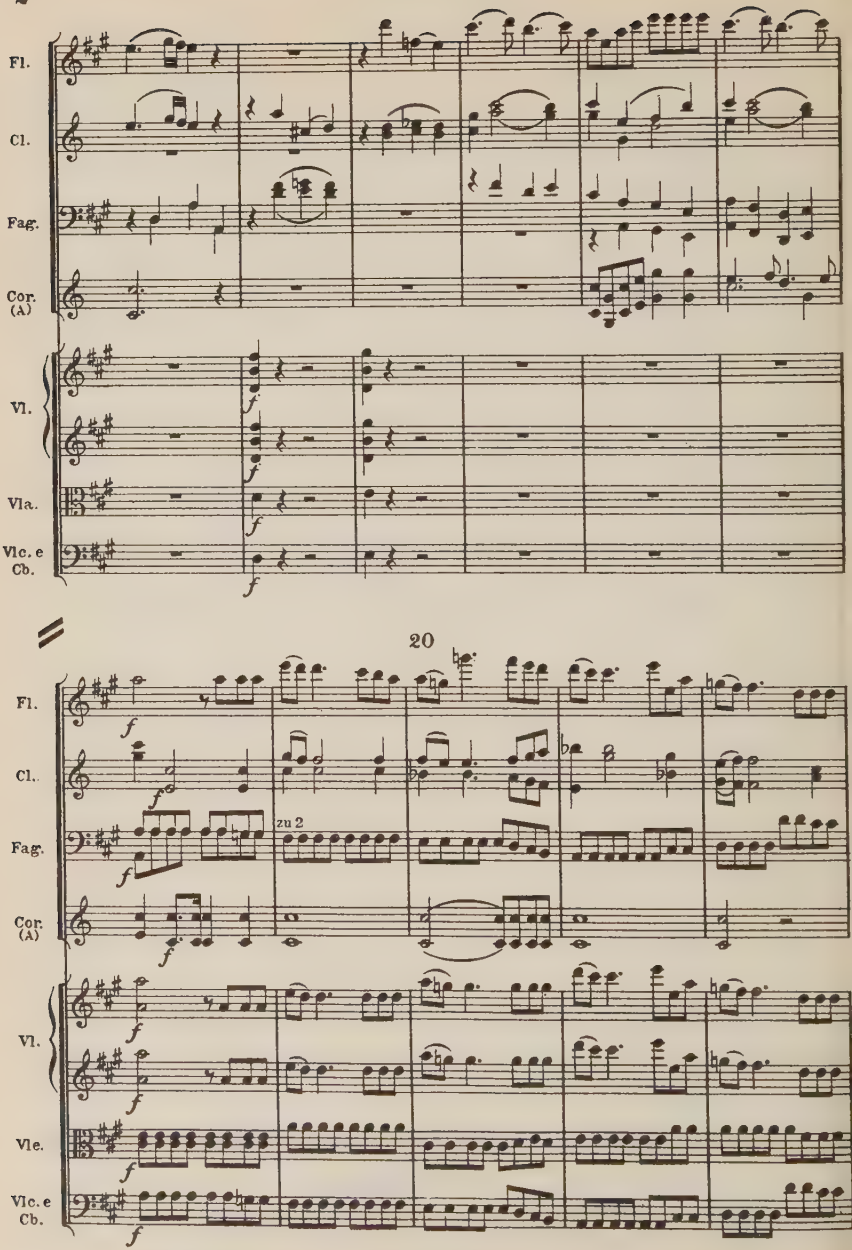
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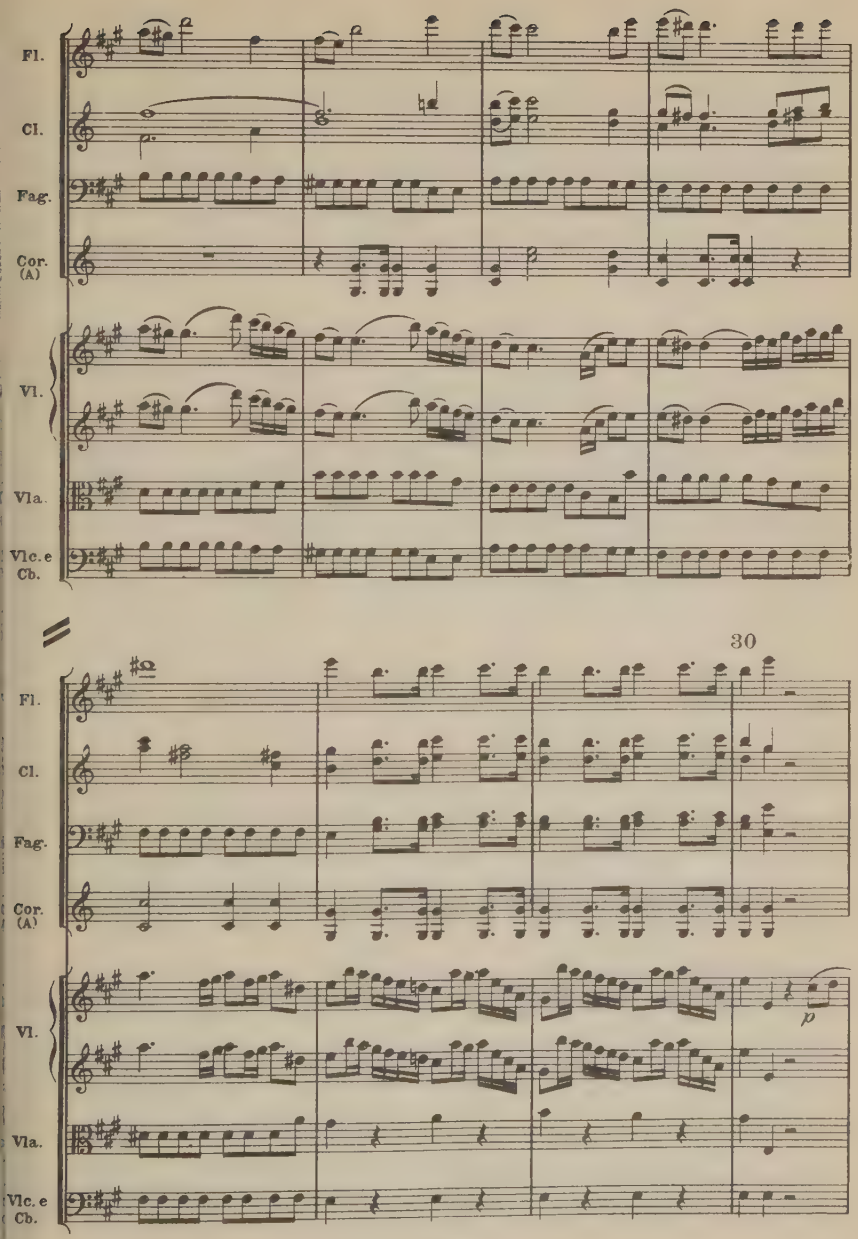
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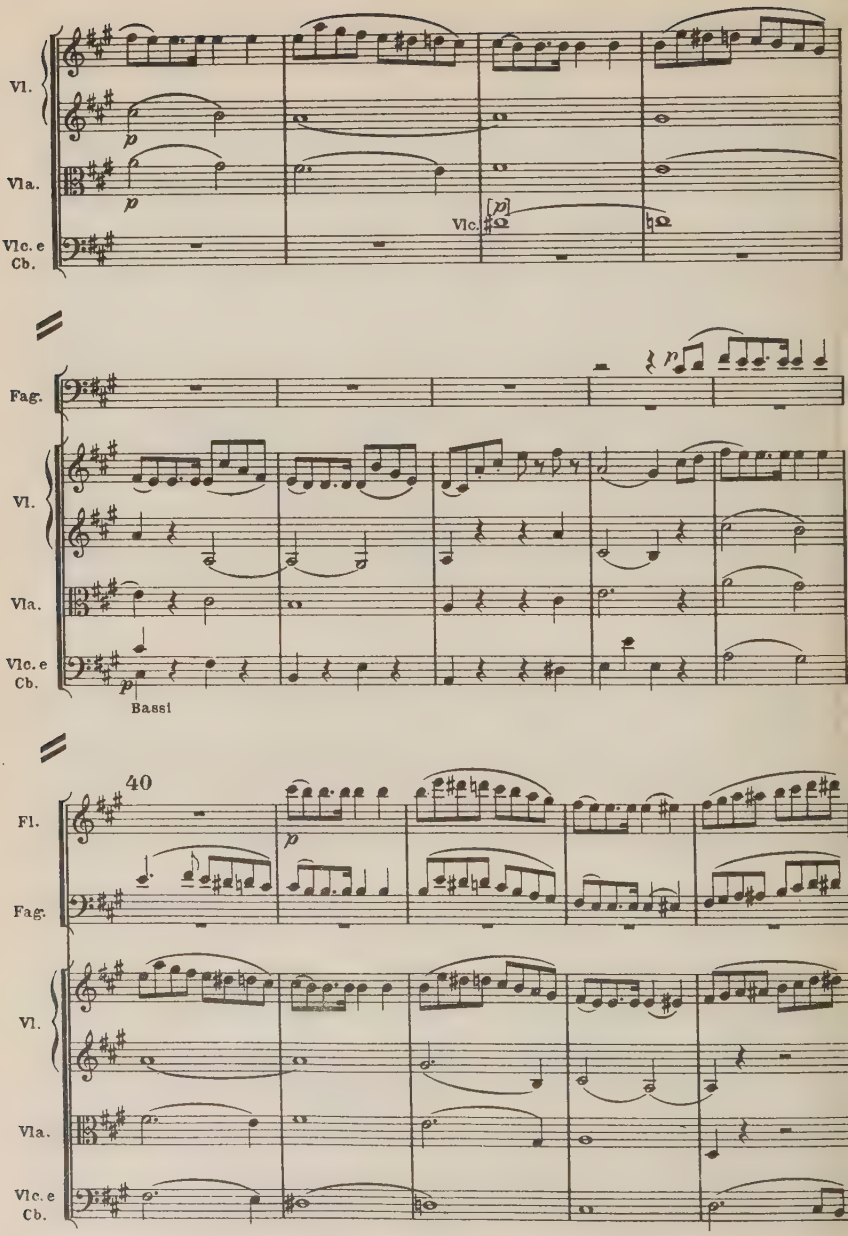
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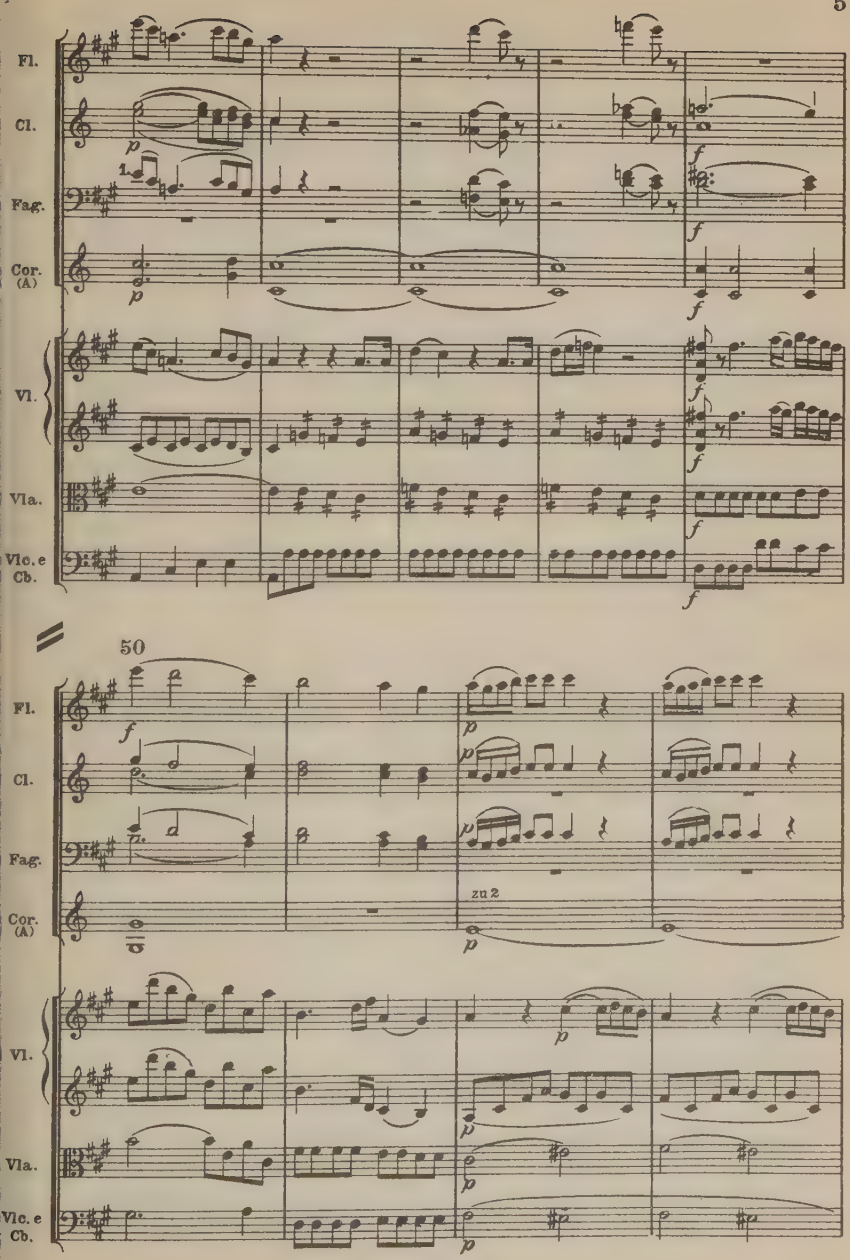
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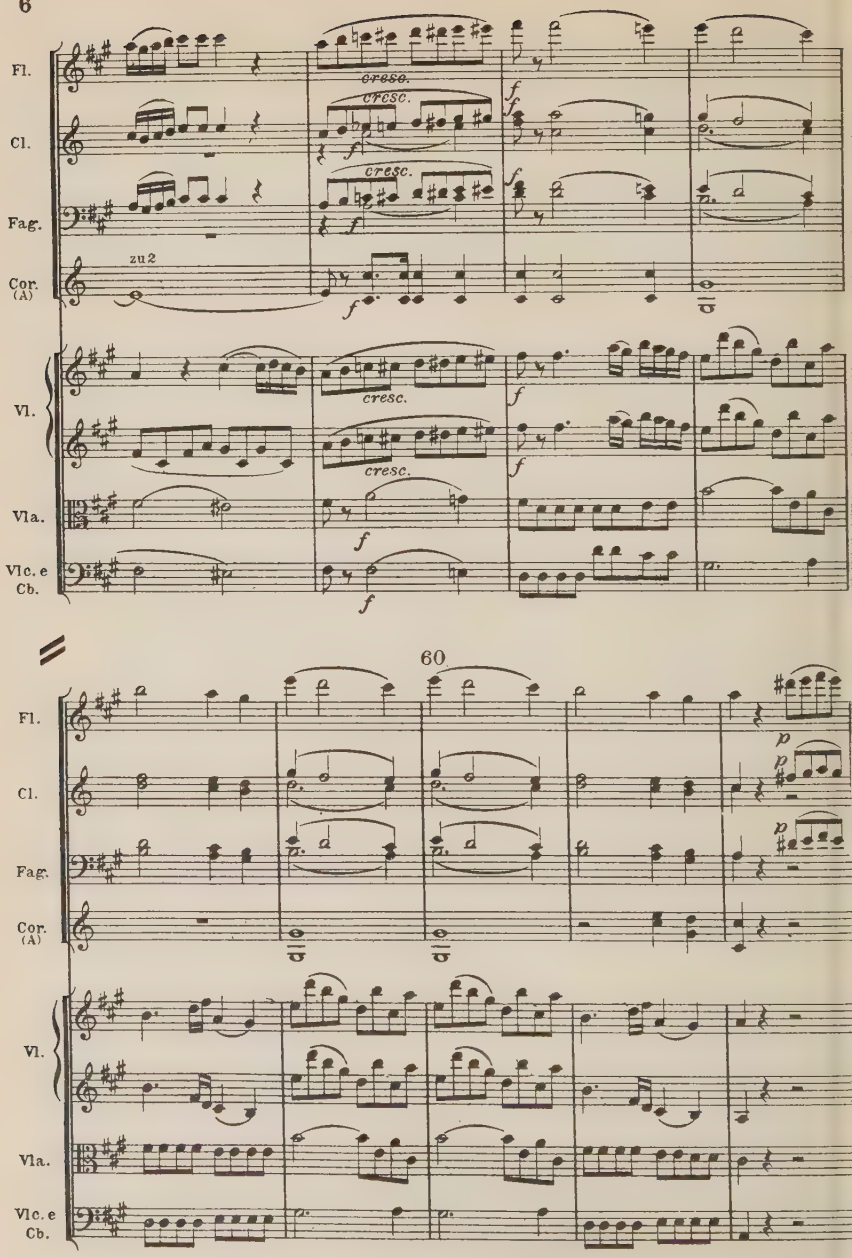
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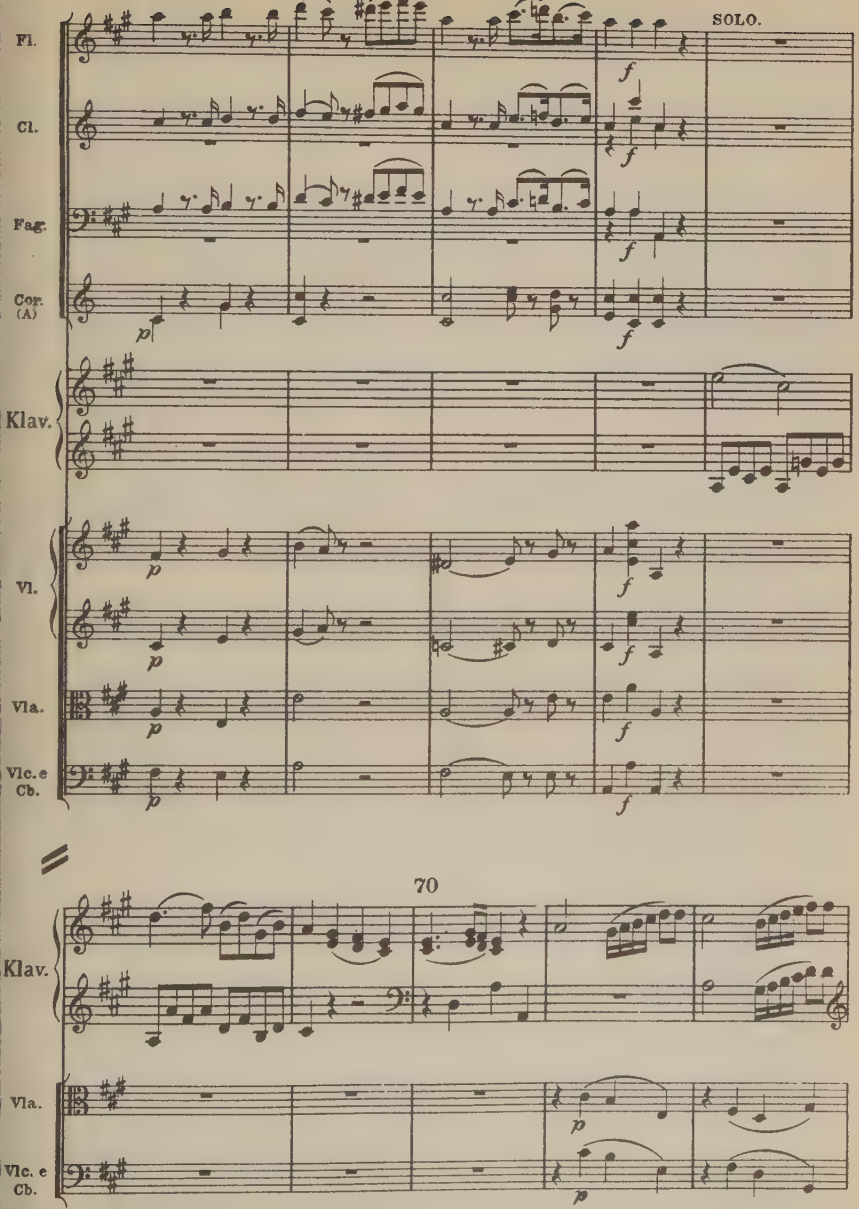
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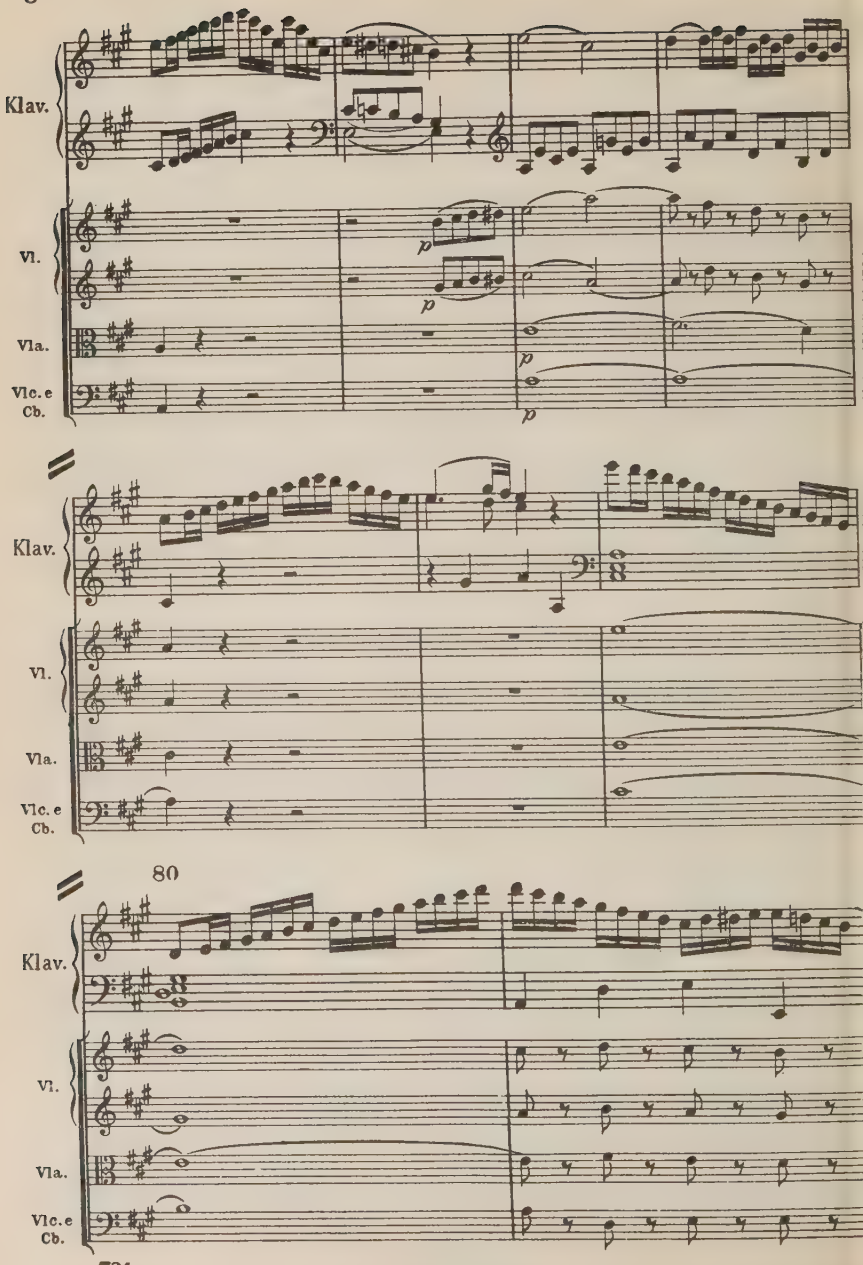
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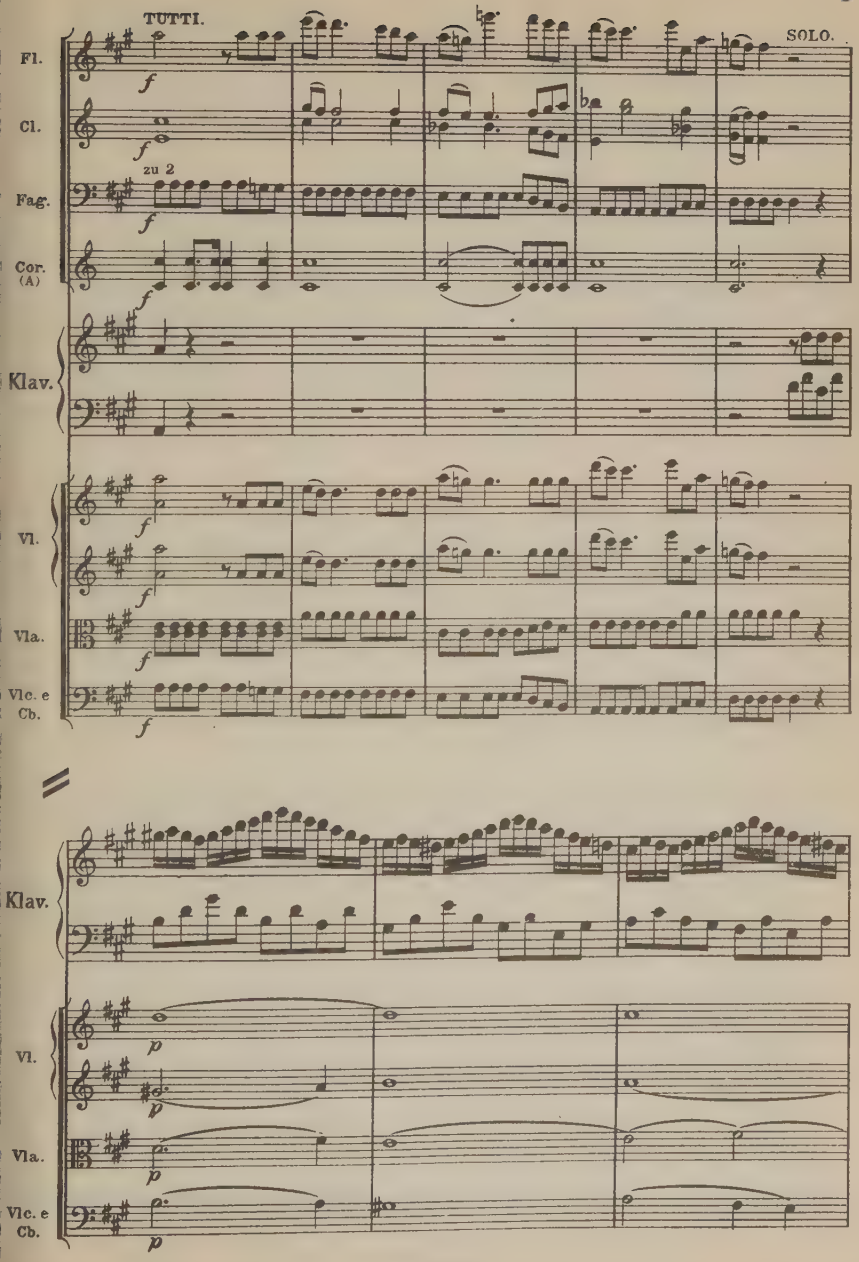
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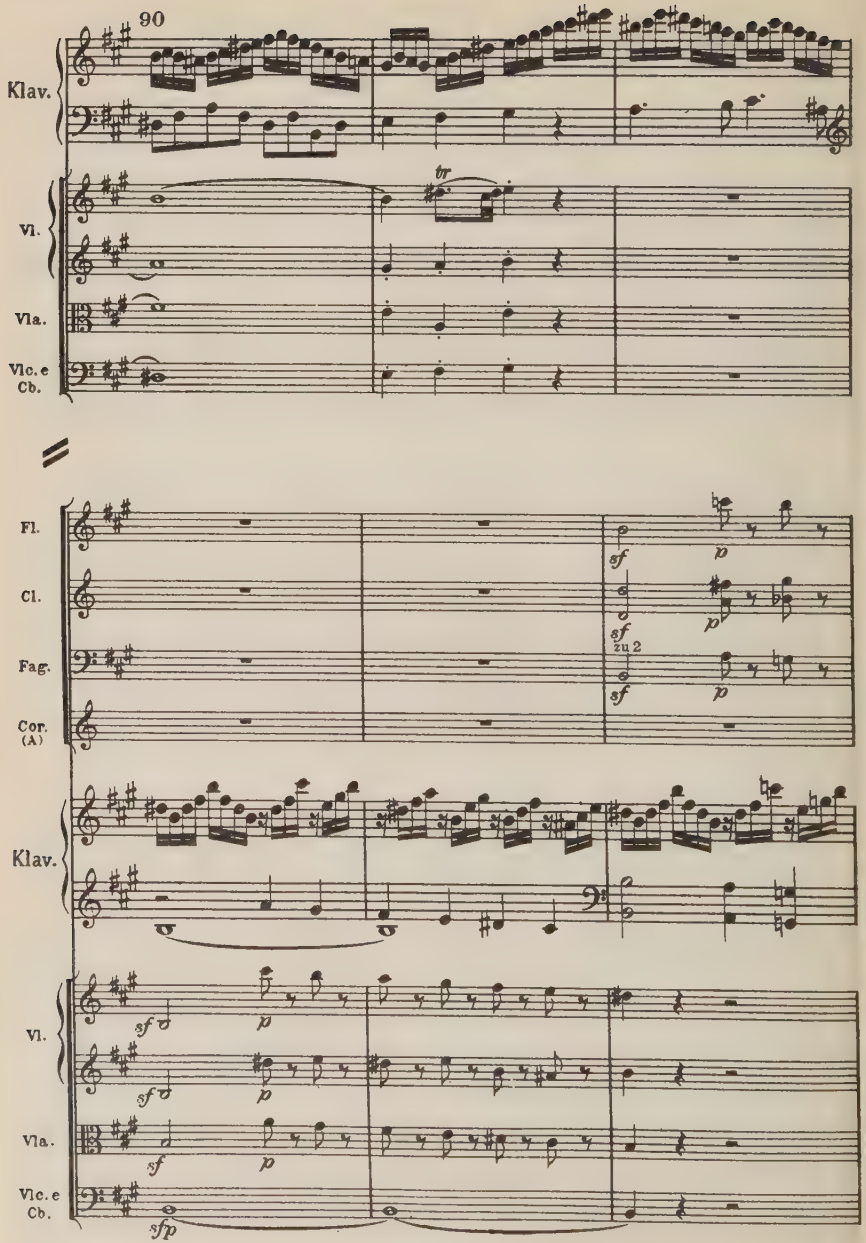
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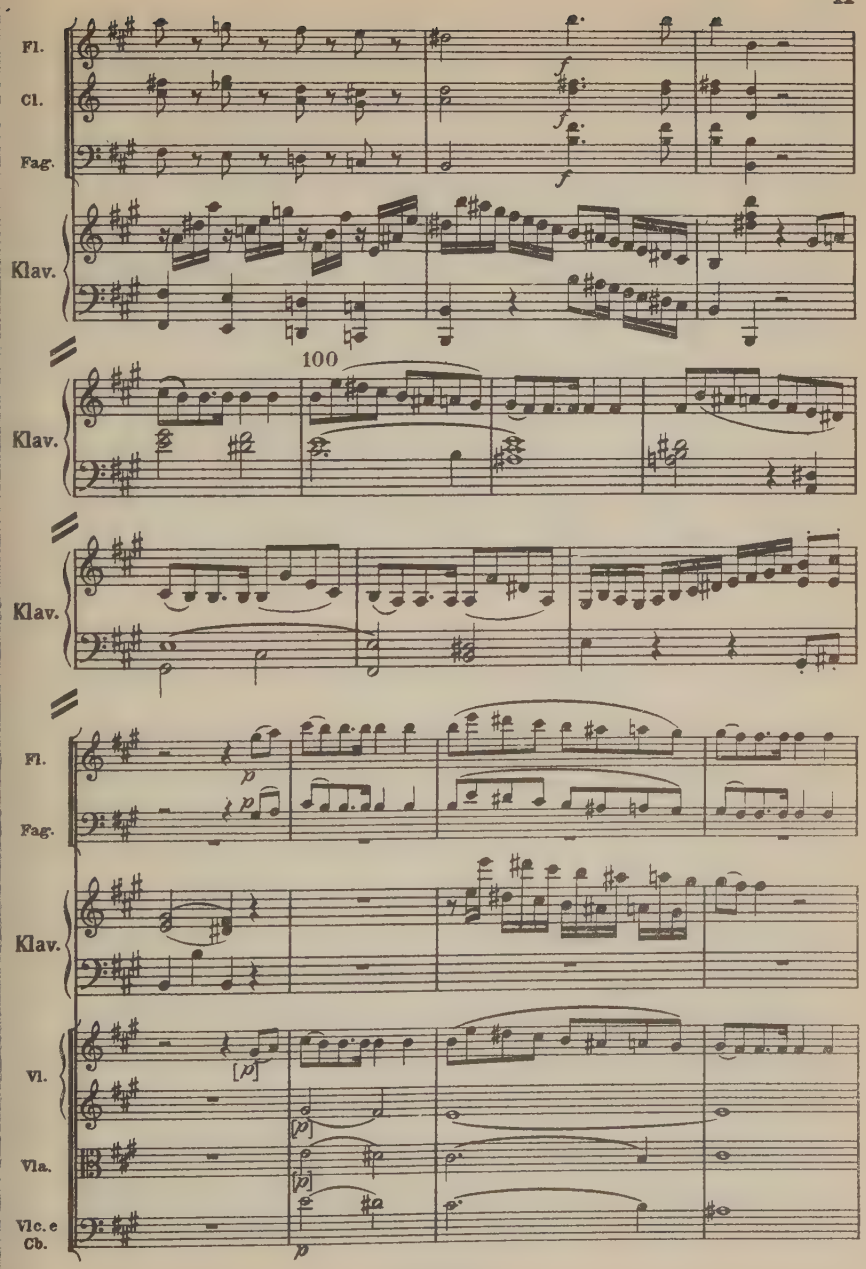
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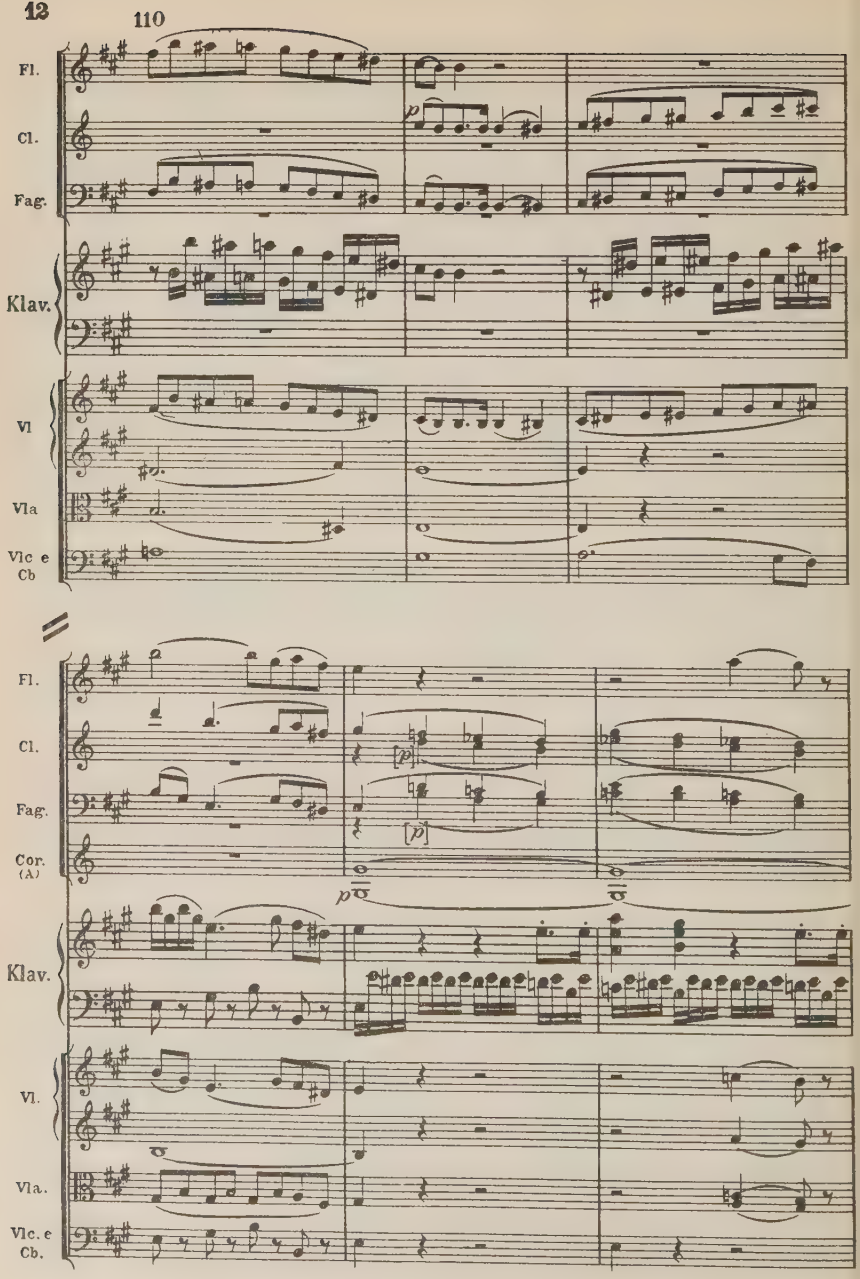
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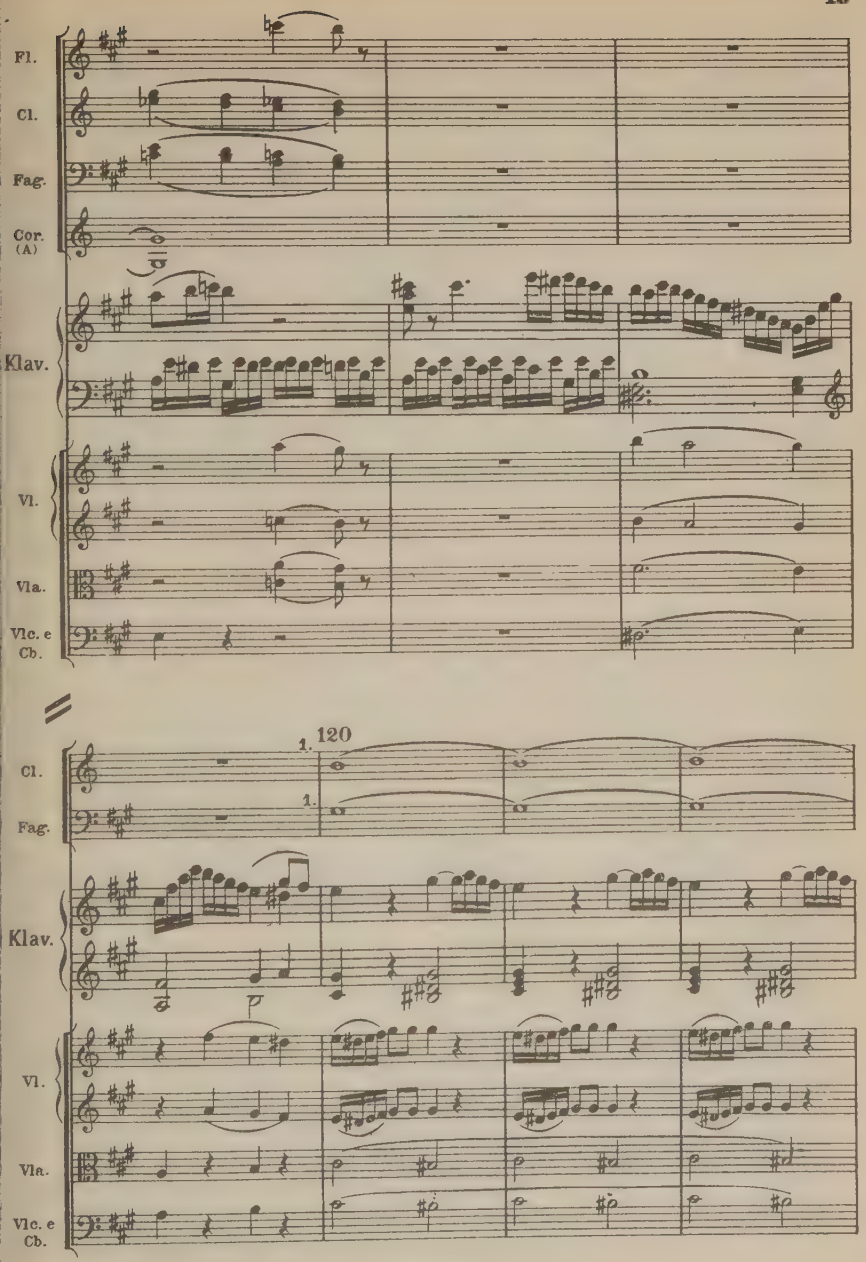
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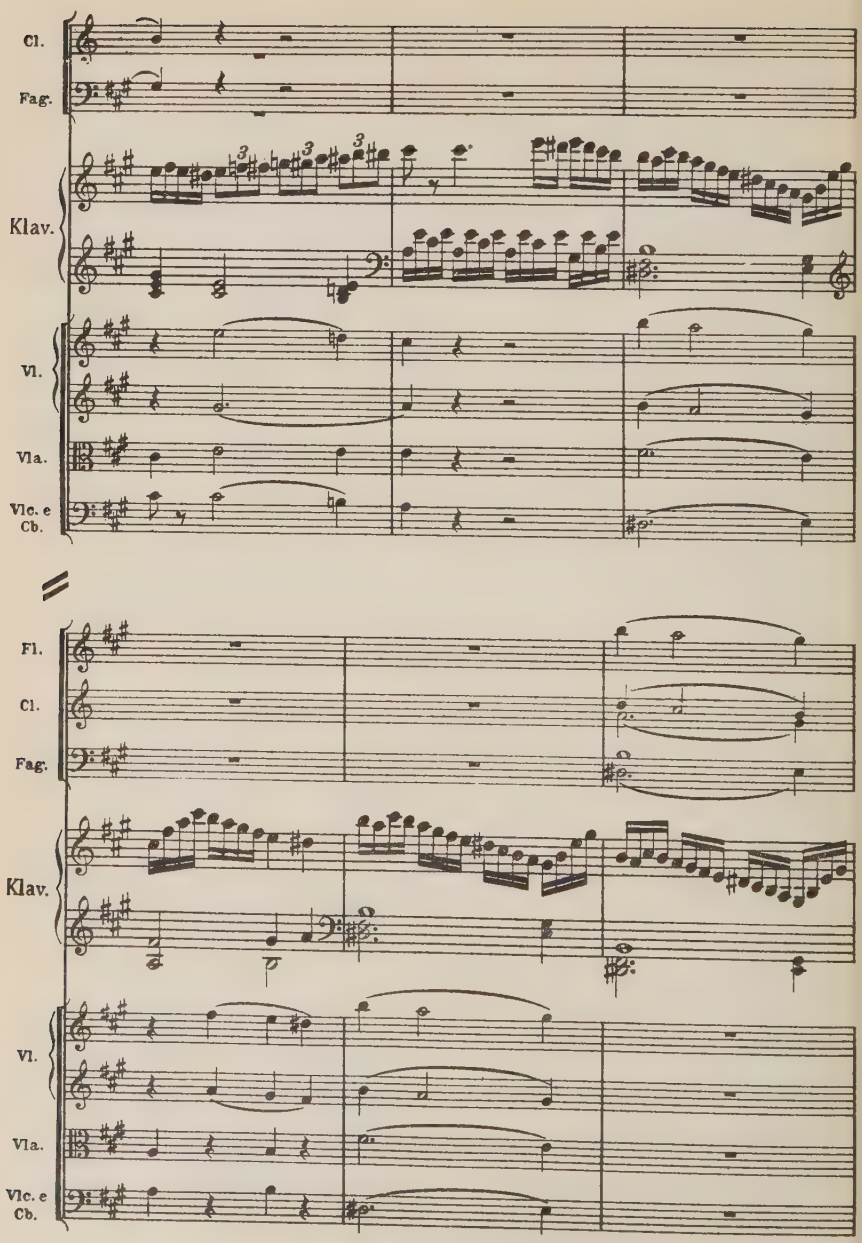
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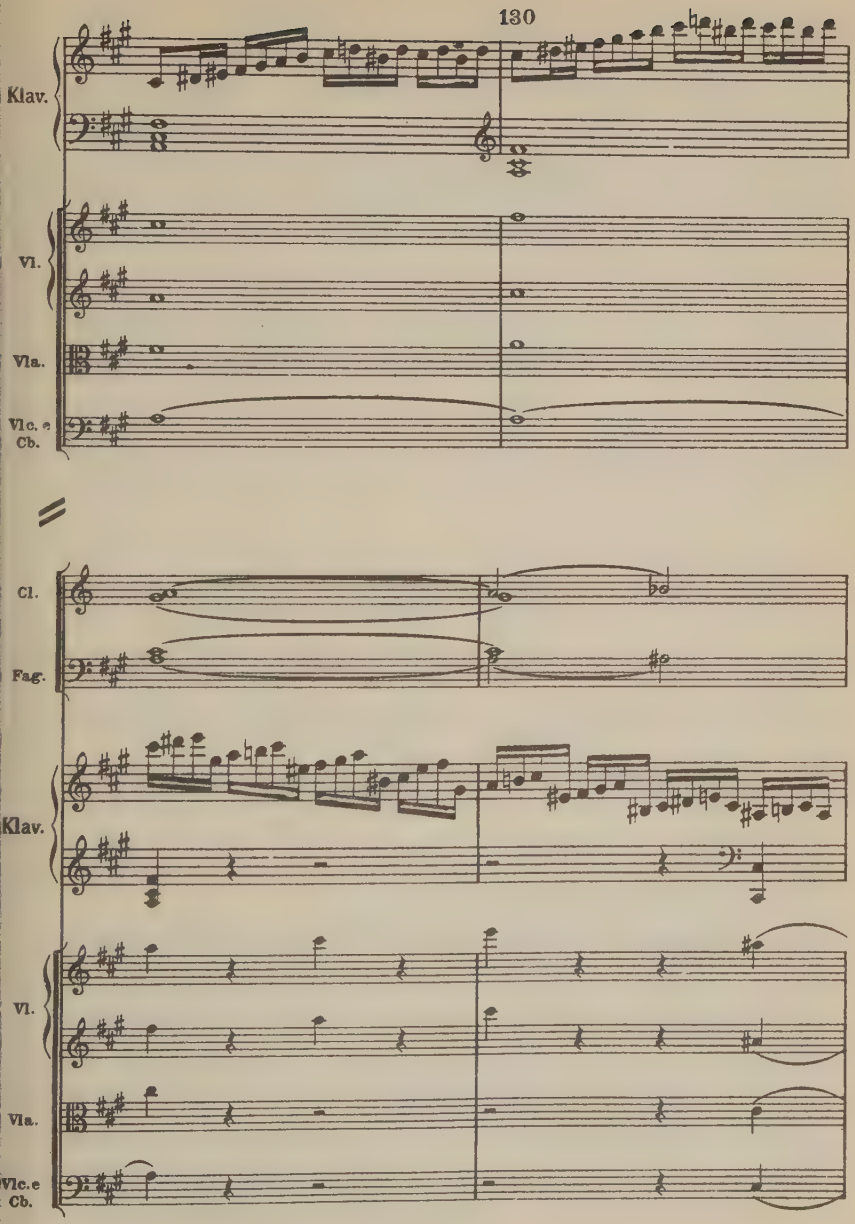
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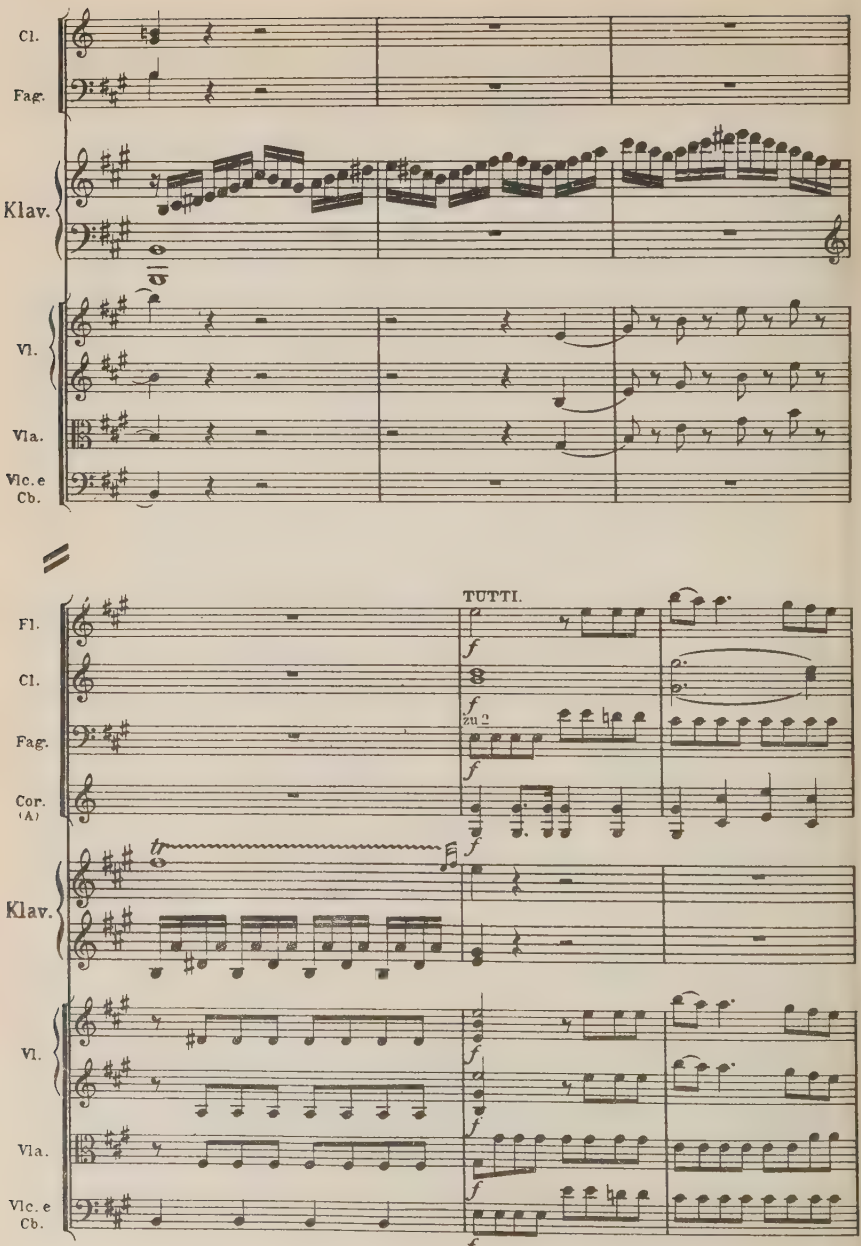
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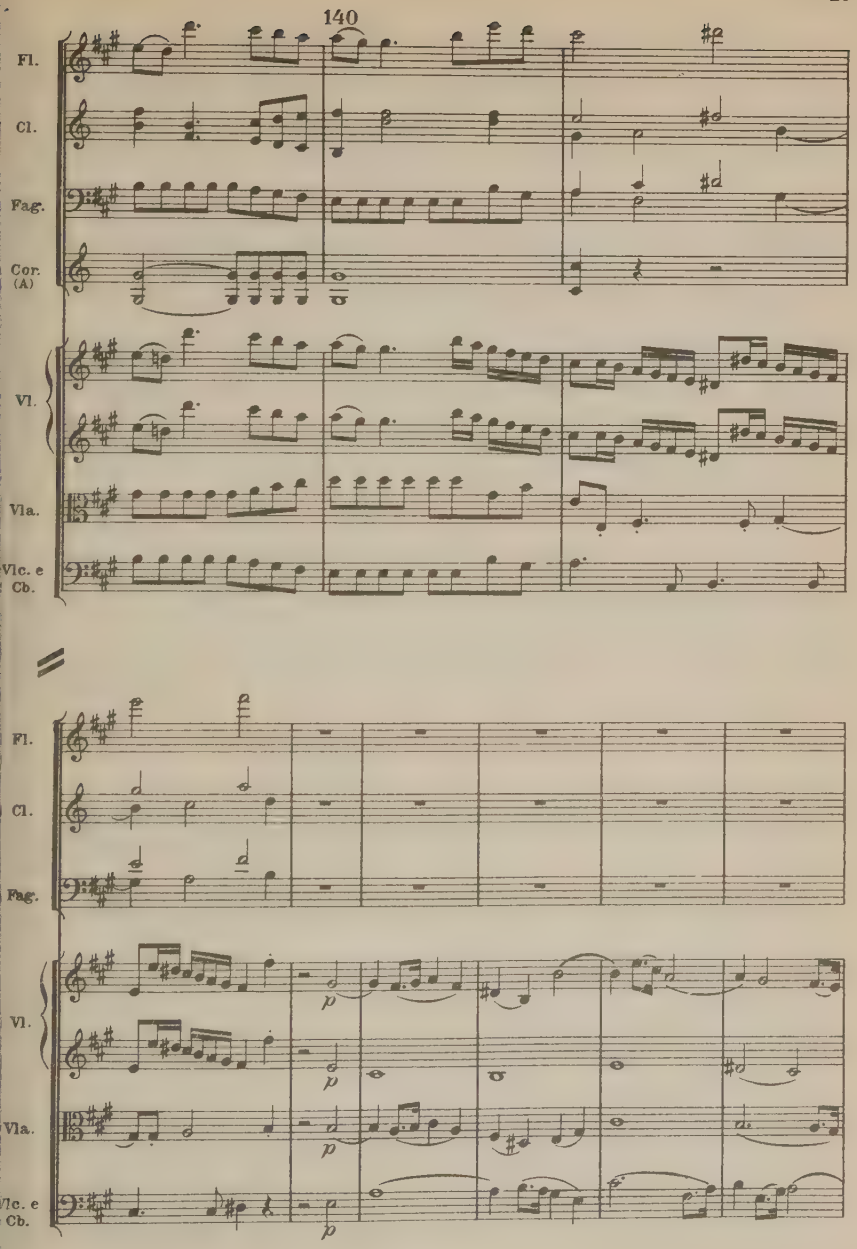
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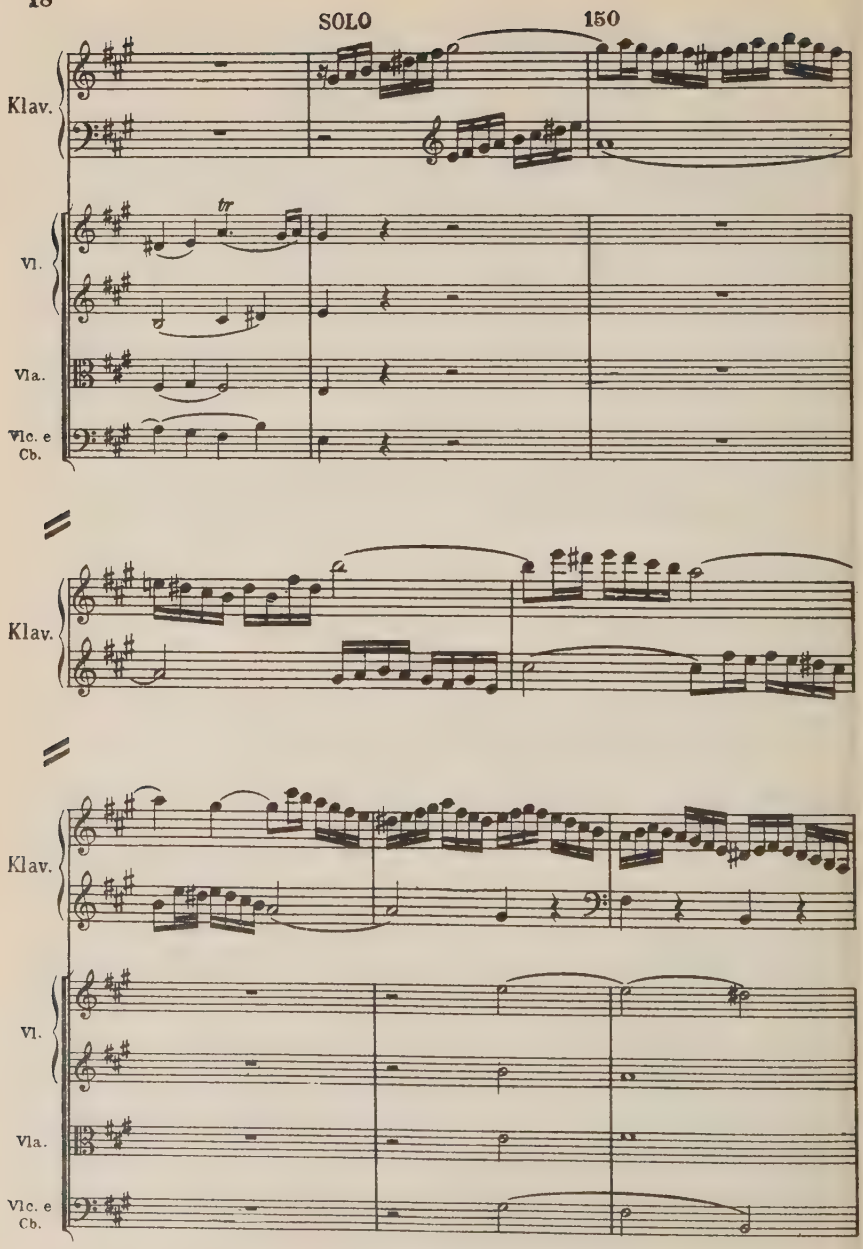
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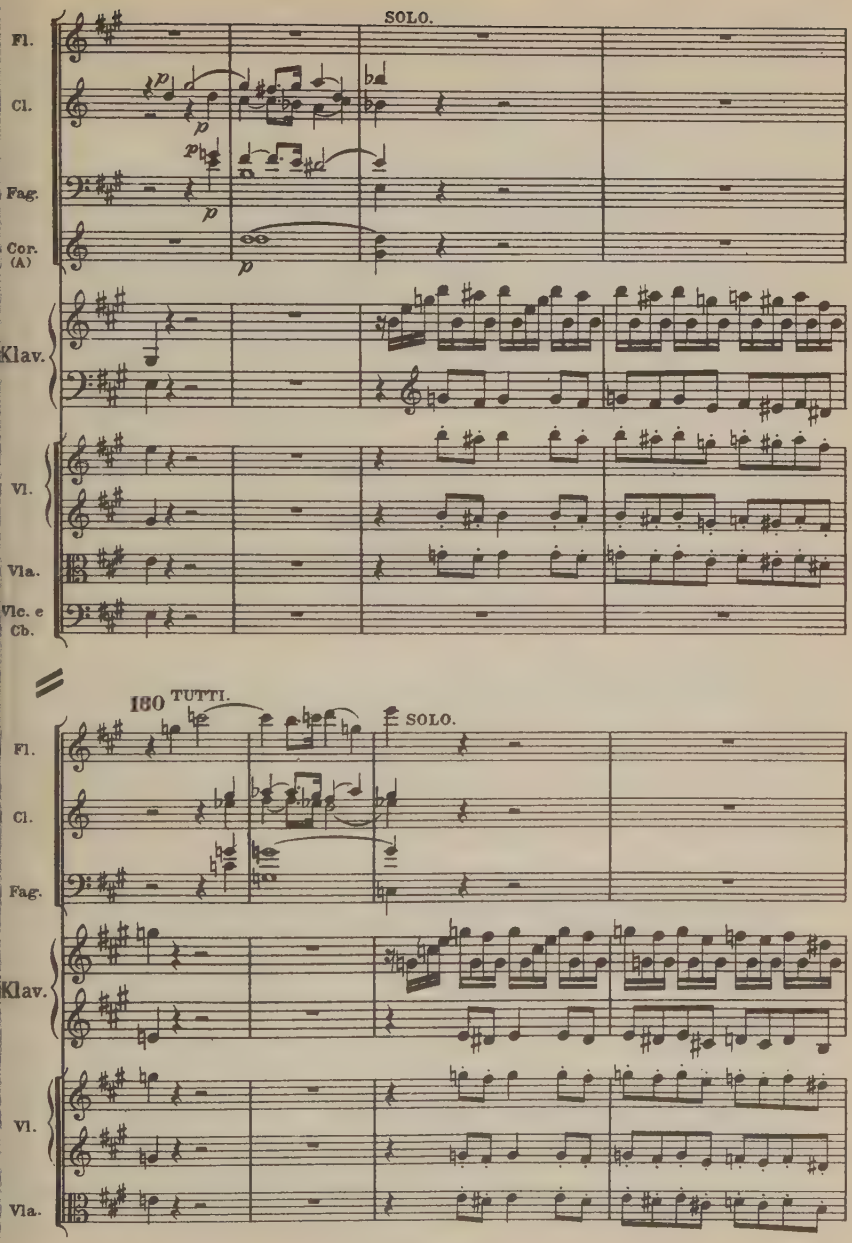
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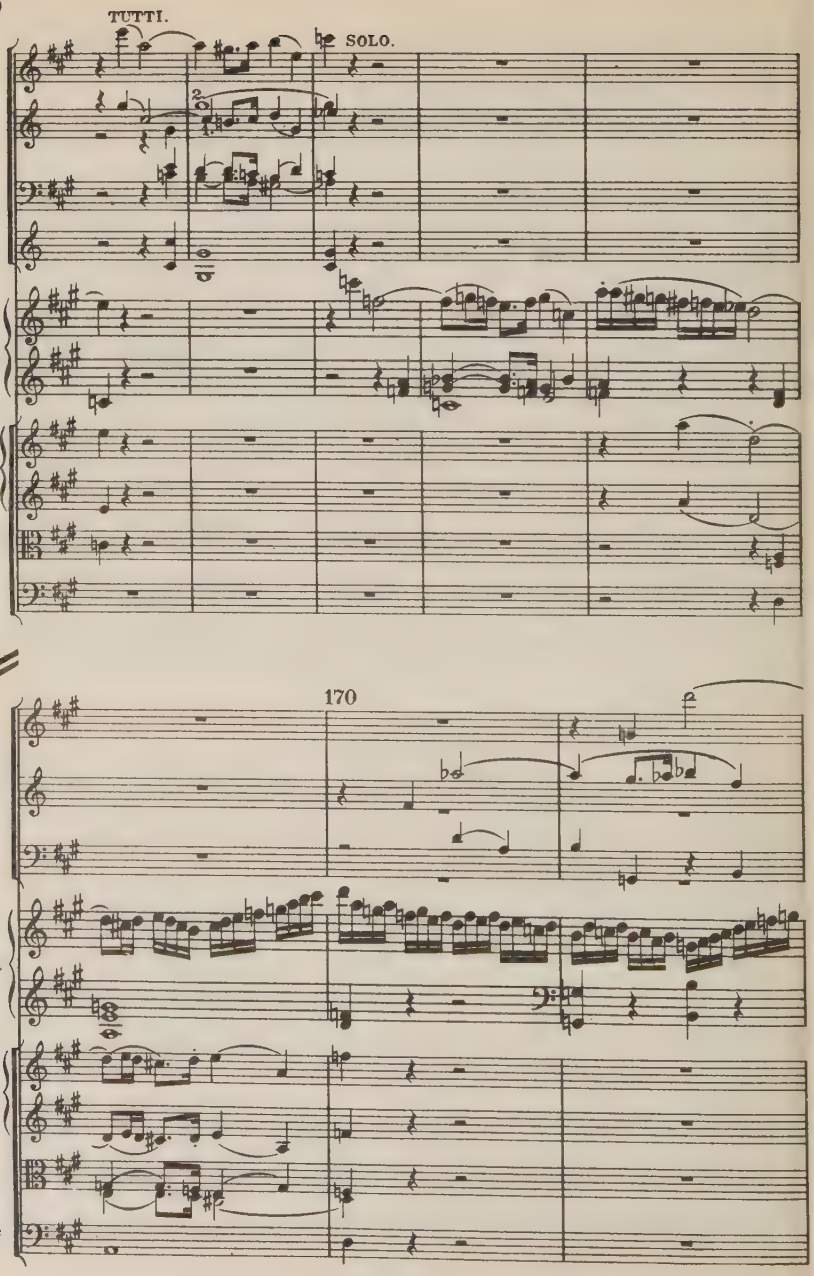
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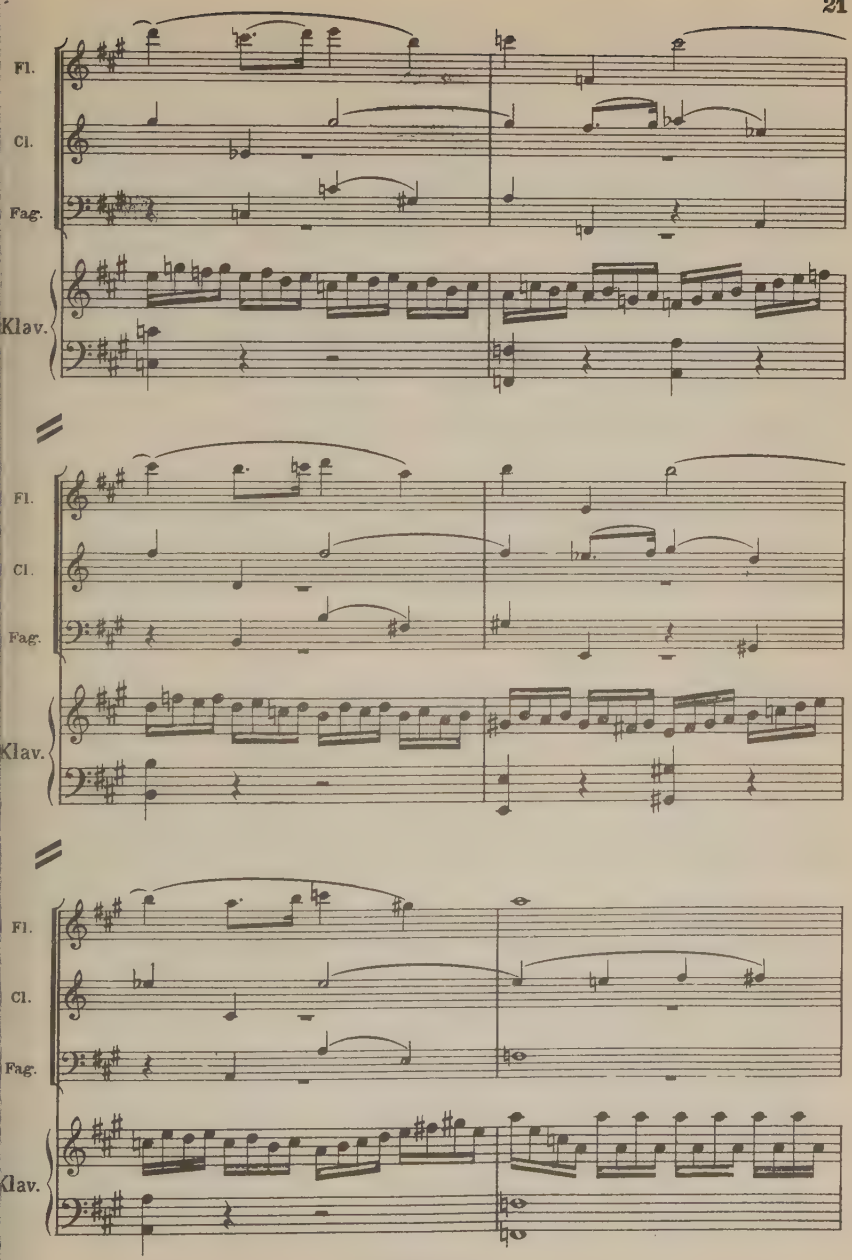
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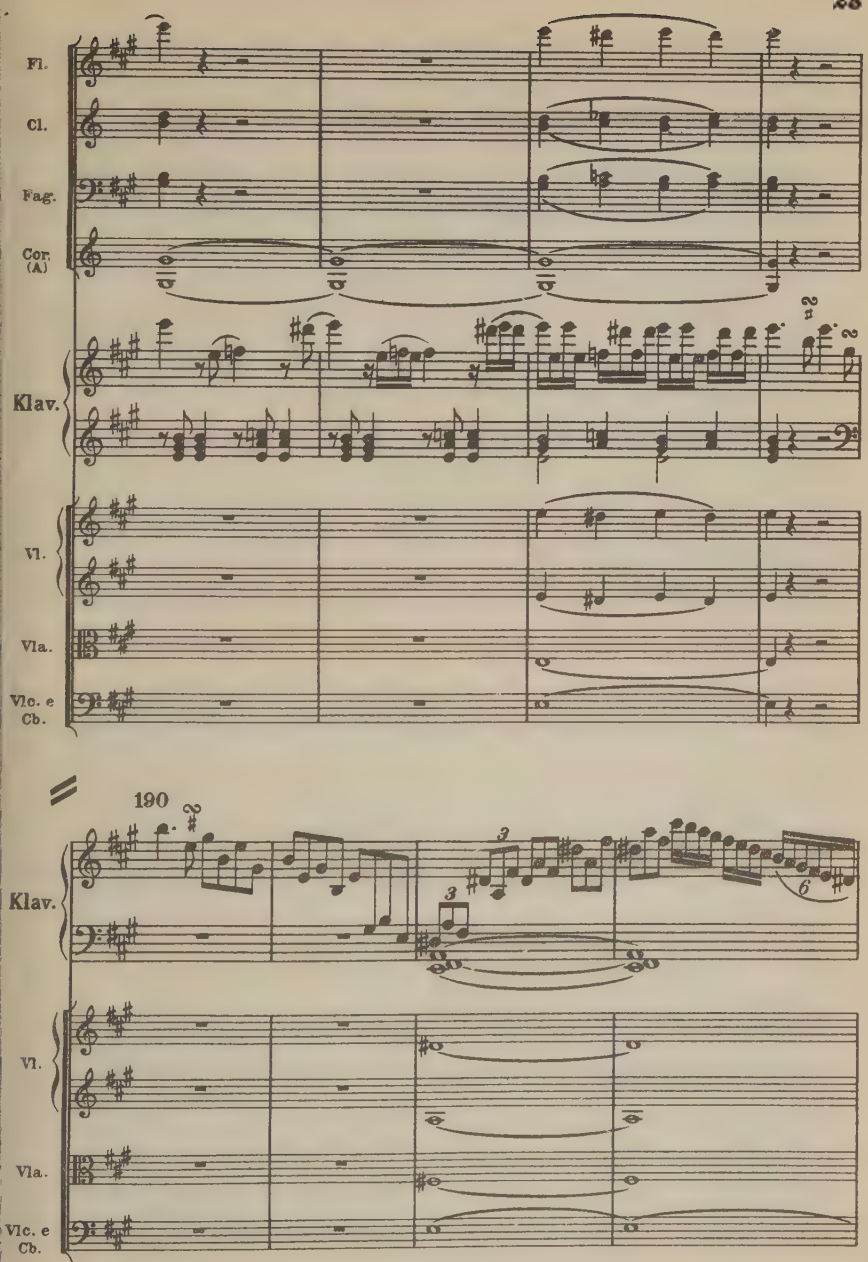
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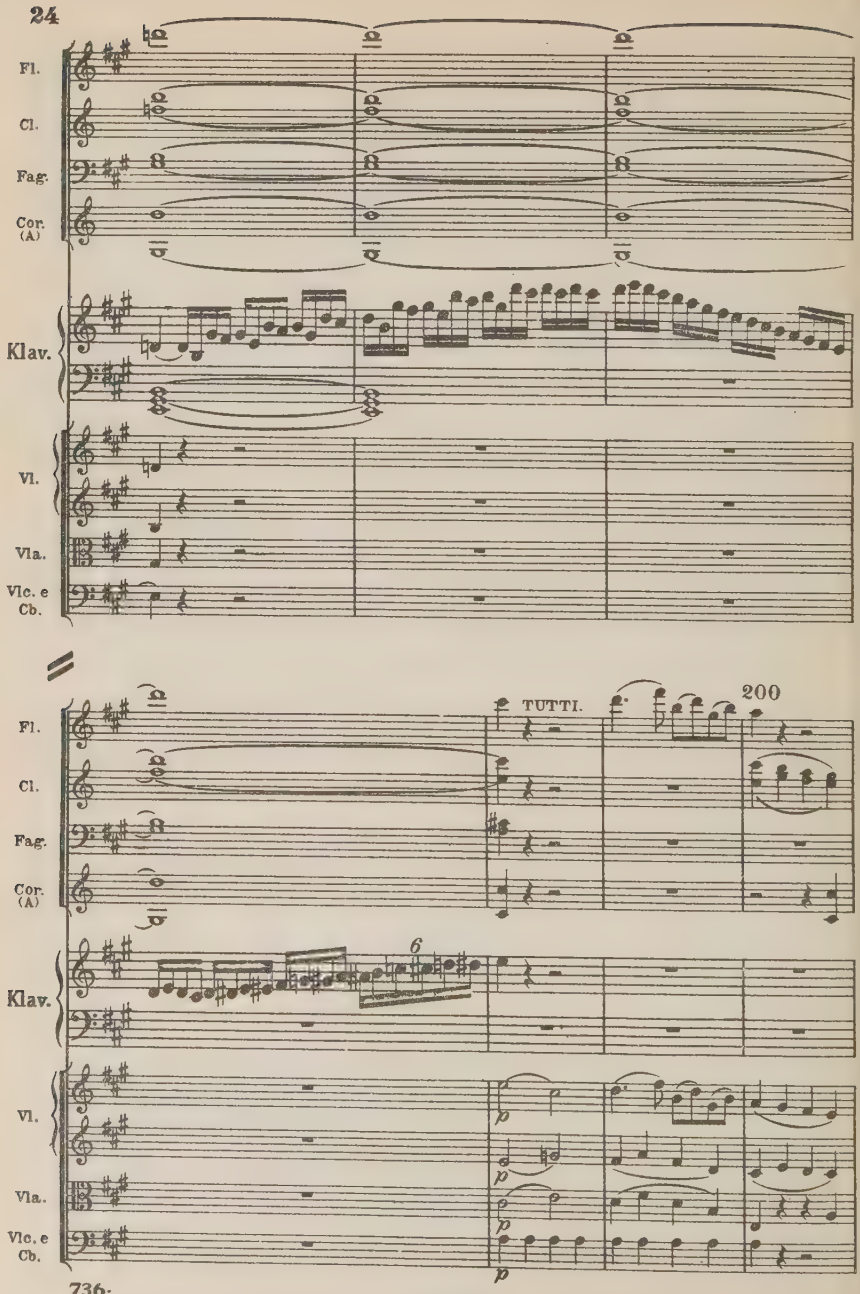
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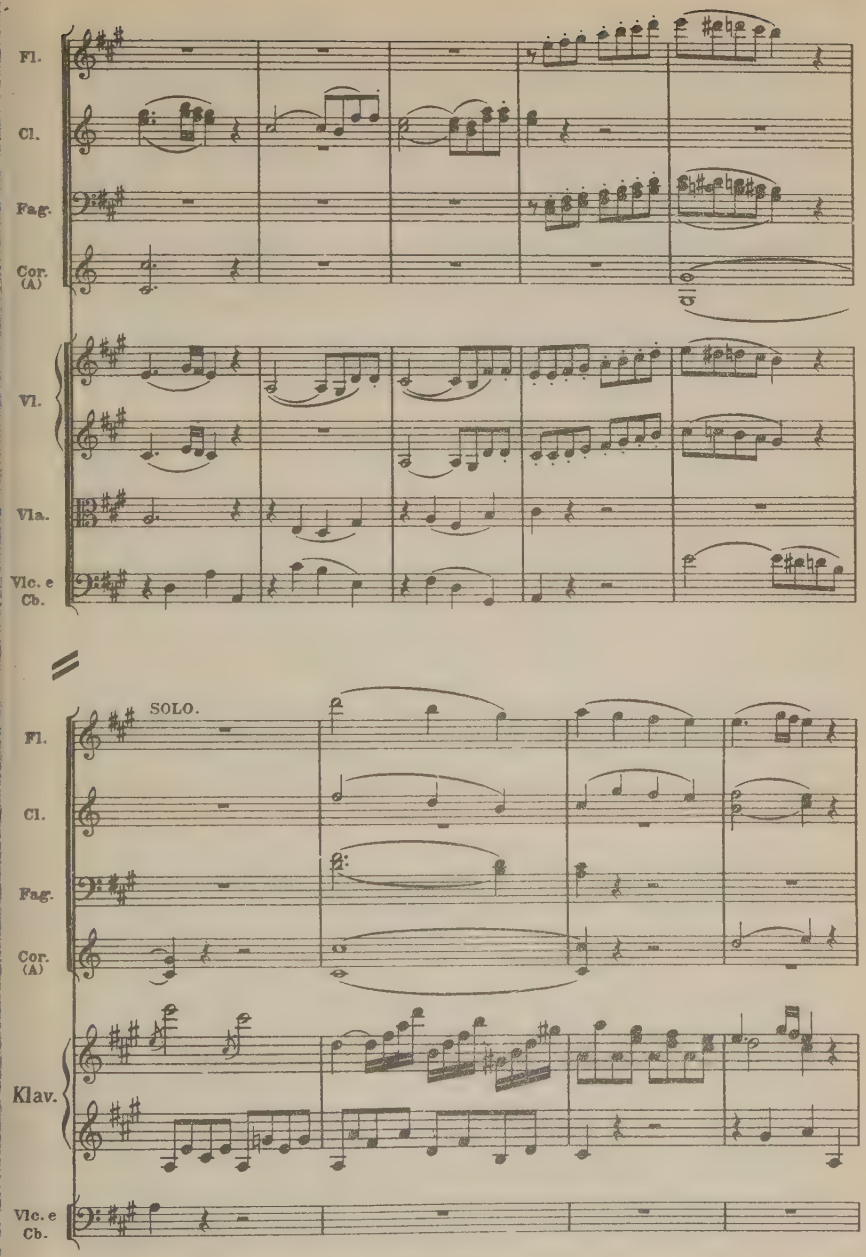
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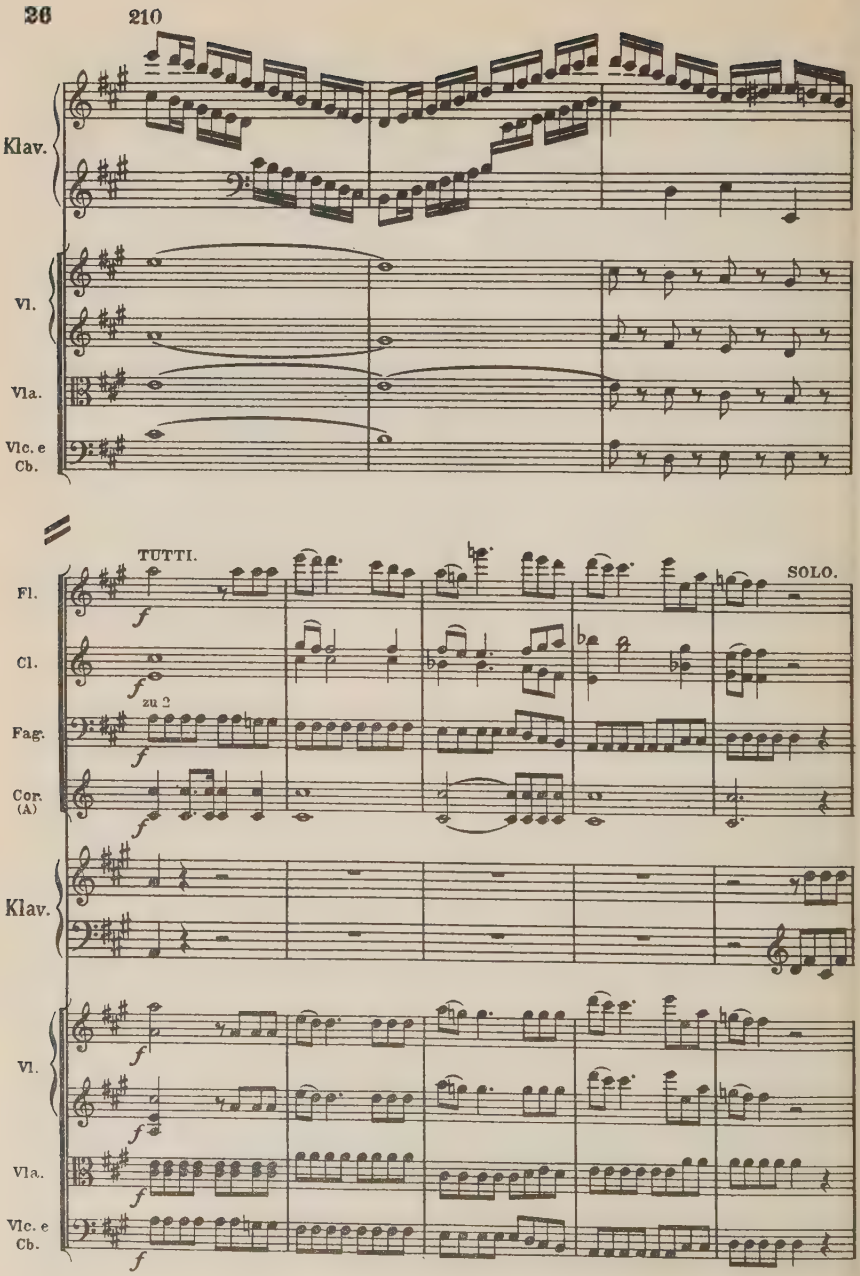
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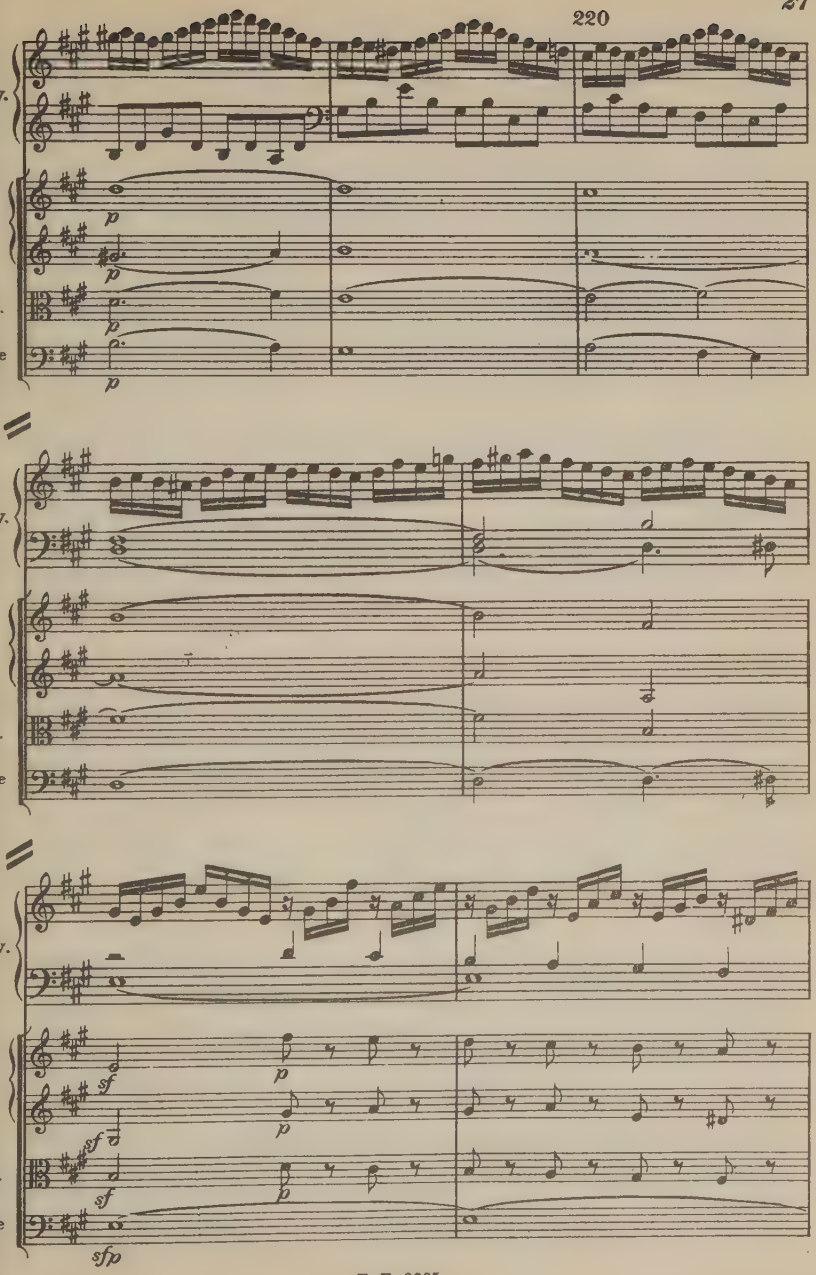
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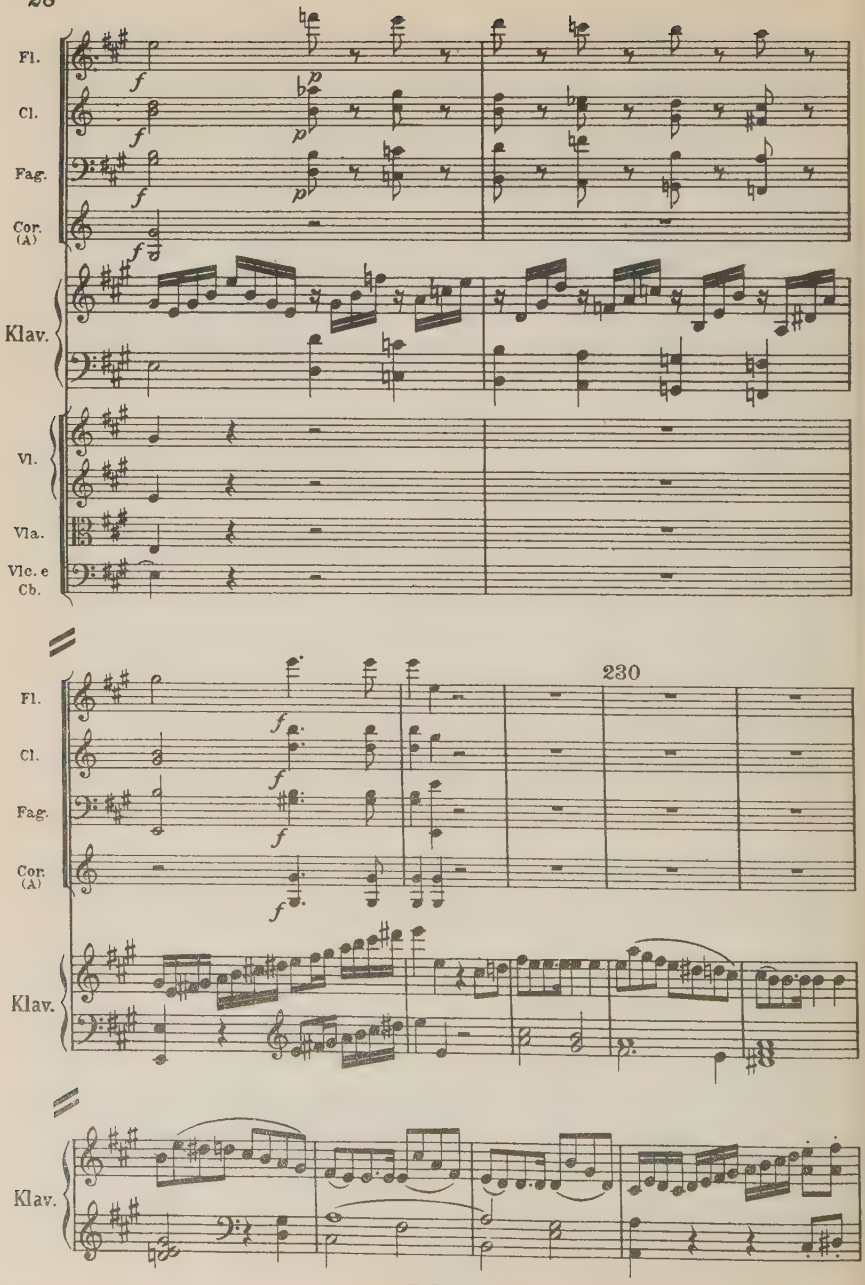
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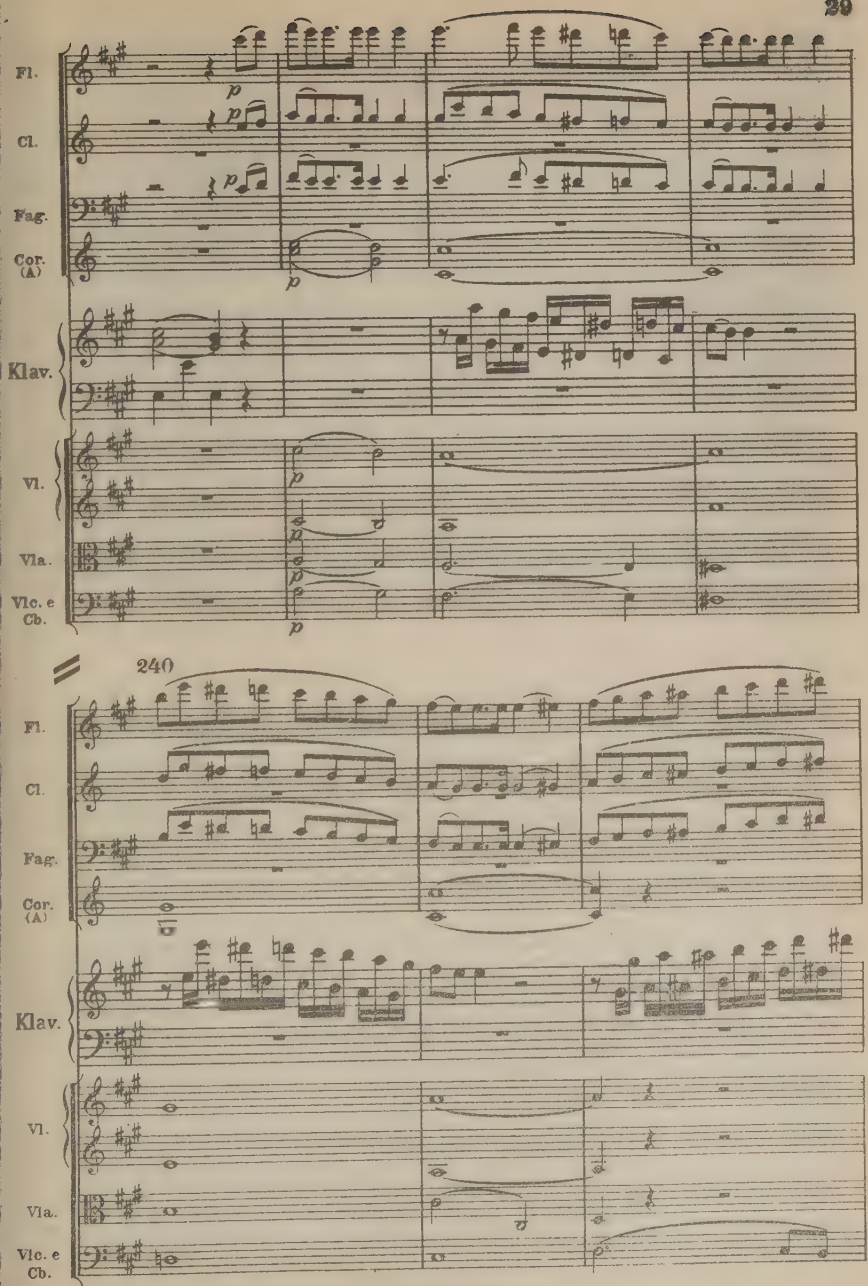
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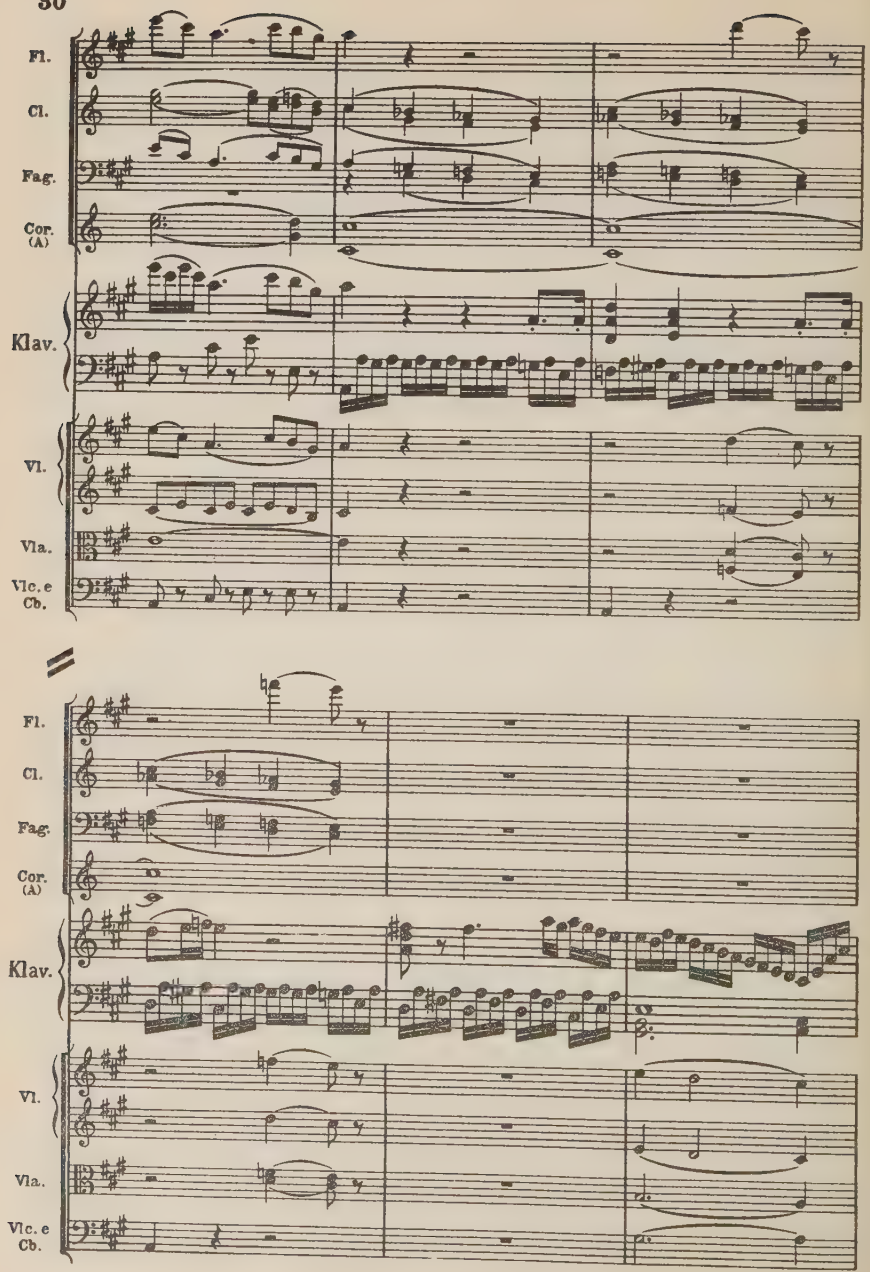
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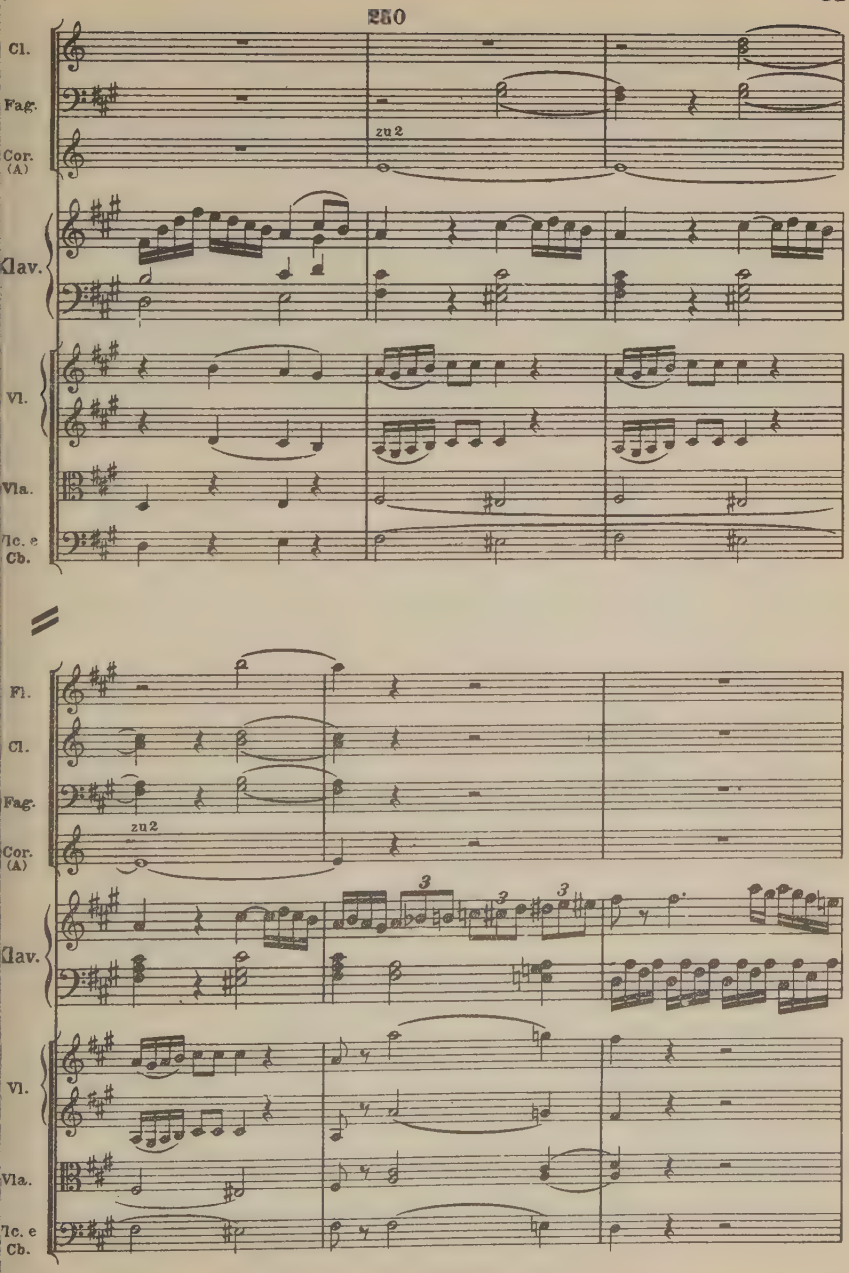
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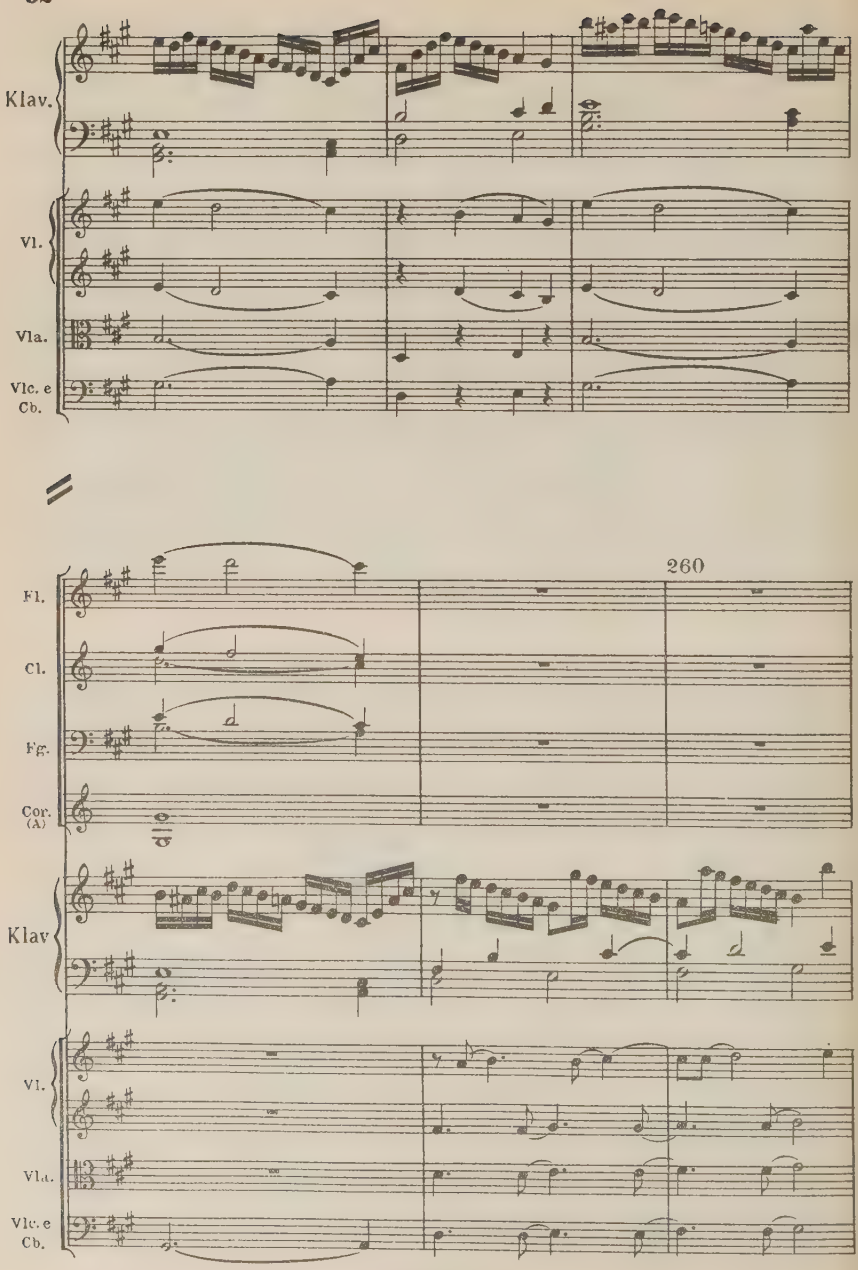
Vc. e Cb.


Klav.
Vl.
Vla.
Vlc. e Cb.
260
Fl.
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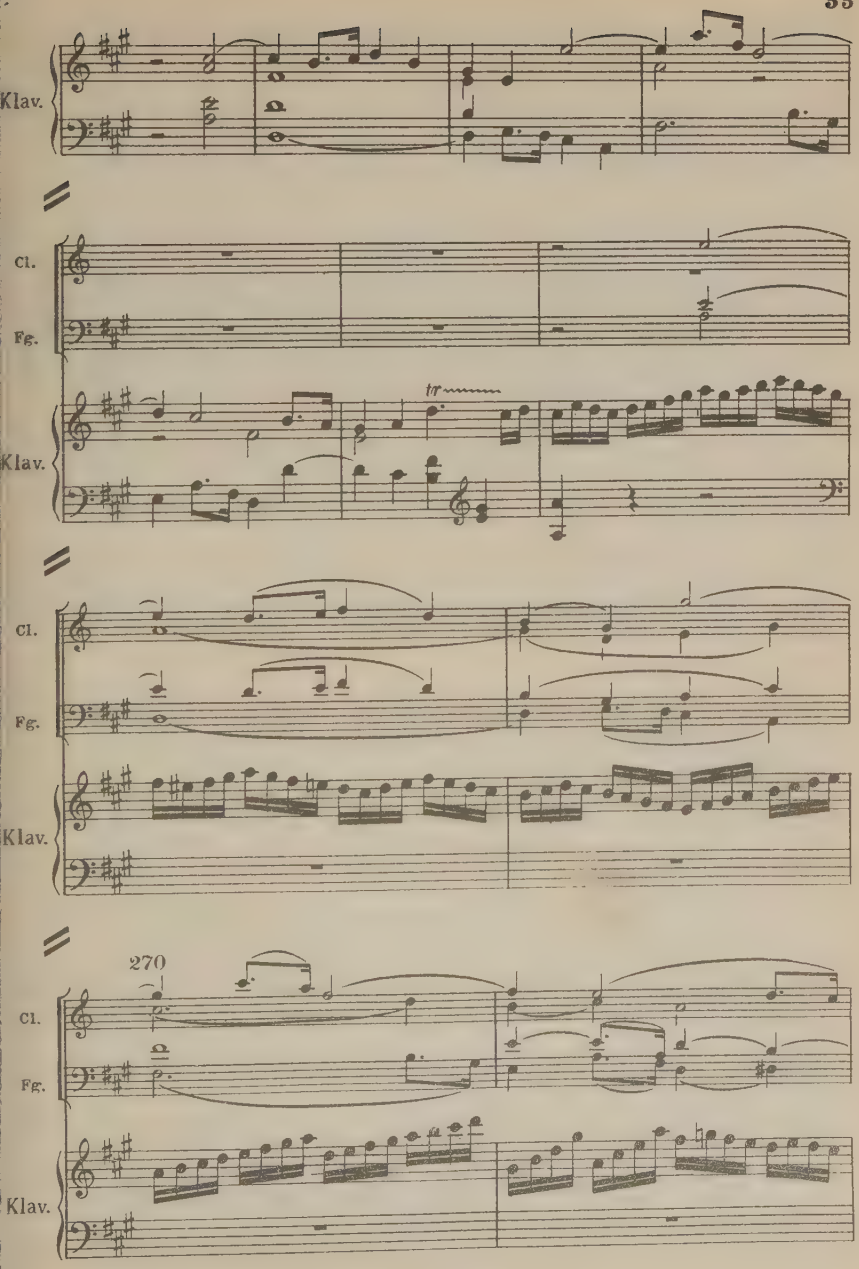
Fg.
Cor. (A)
Klav
Vl.
Vla.
Vlc. e Cb.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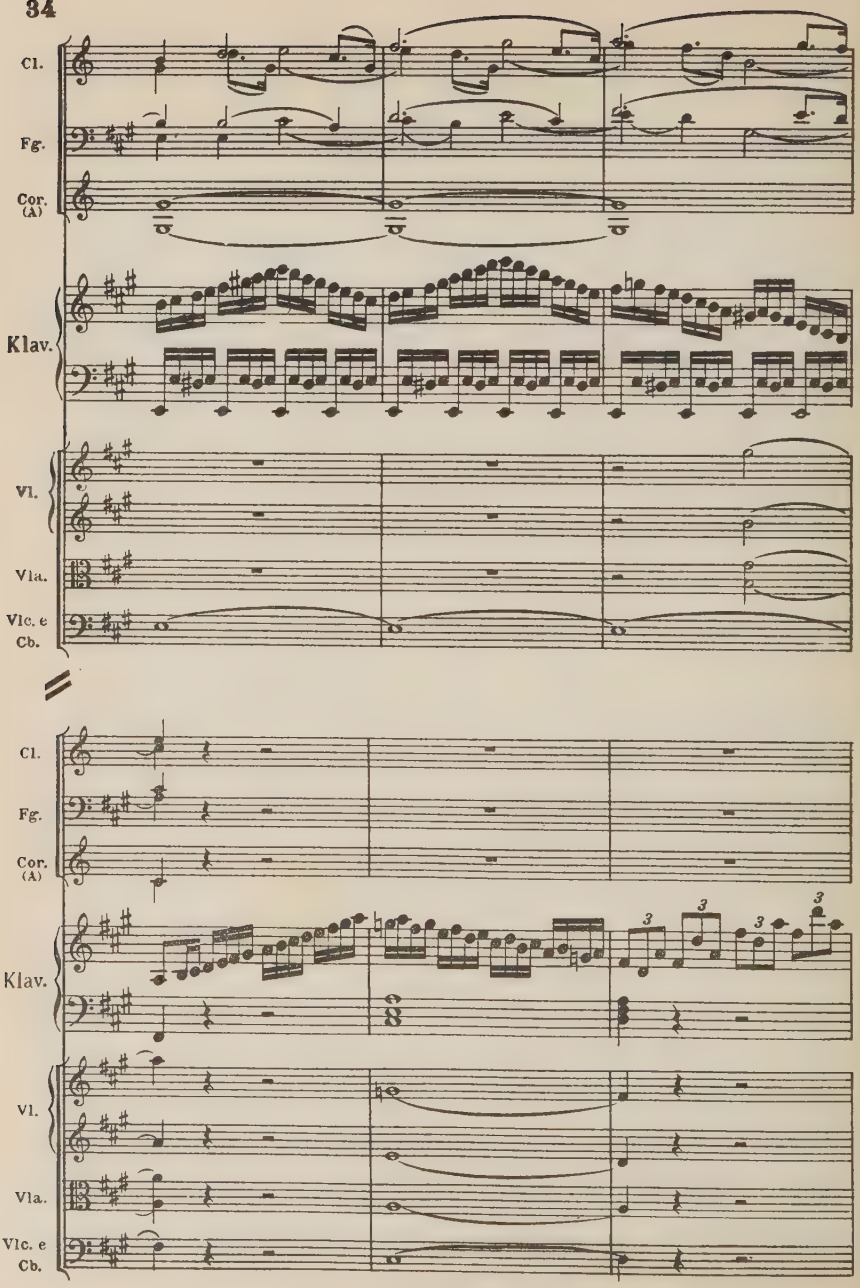
Cl.
Fg.
Klav.
tr
Cl.
Fg.
Klav.
270
Cl.
Fg.
Klav.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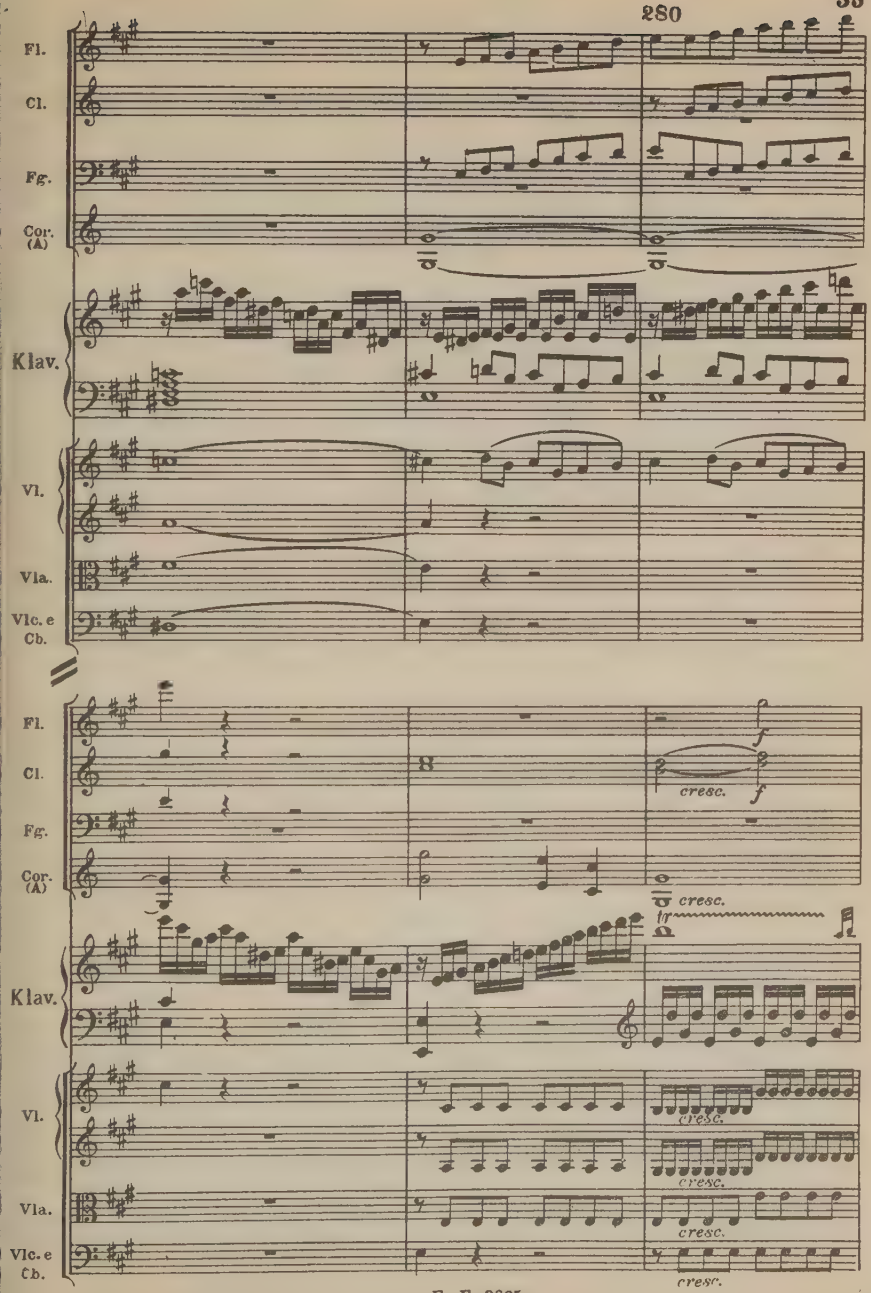
Fg.
Cor. (A)
Klav.
Vl.
Vla.
Vlc. e Cb.
Cl.
Fg.
Cor. (A)
Klav.
Vl.
Vla.
Vlc. e Cb.


Fl.
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Fg.
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Klav.
Vl.
Vla.
Vlc. e Cb.
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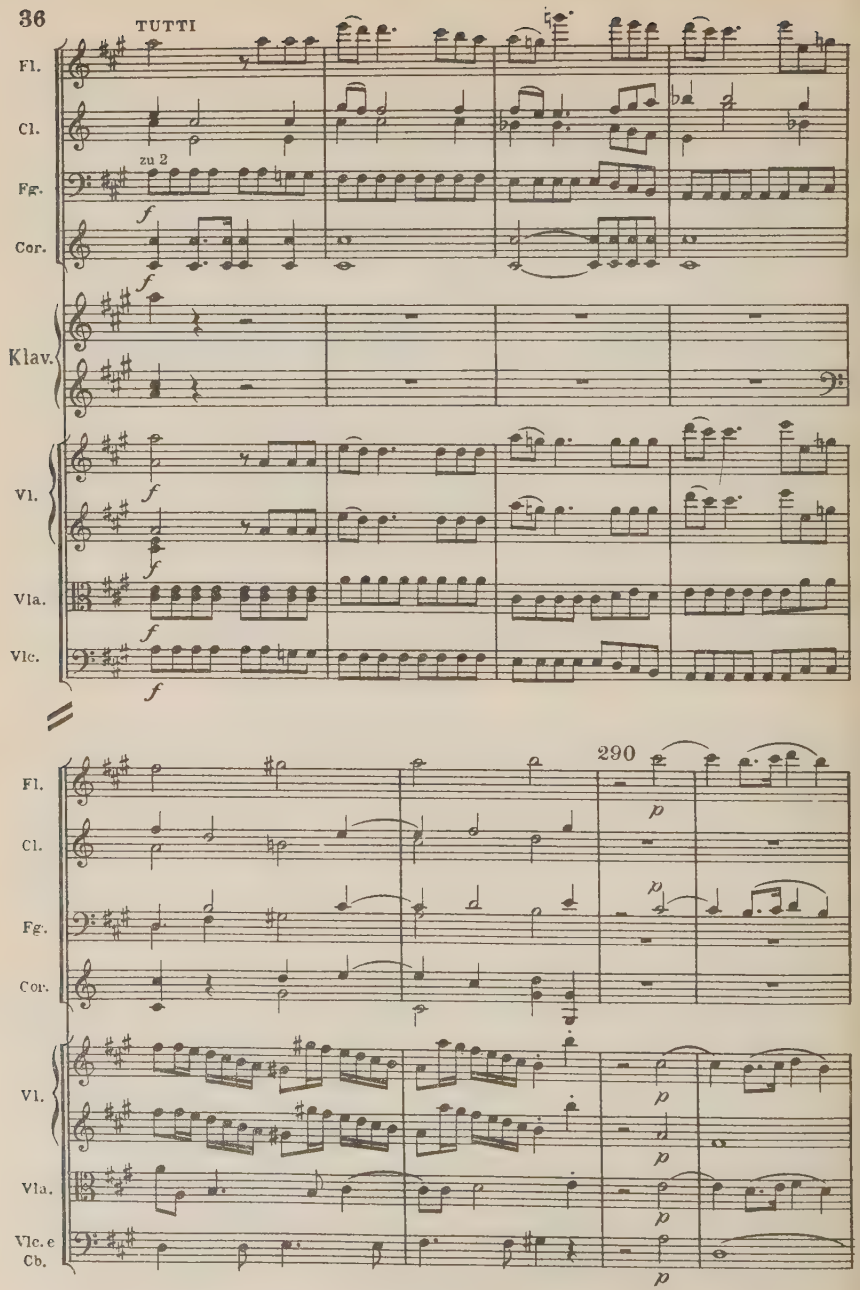
f
cresc.
tr


TUTTI
Fl.
Cl.
zu 2
Fg.
Cor.
Klav.
Vl.
Vla.
Vlc.
290
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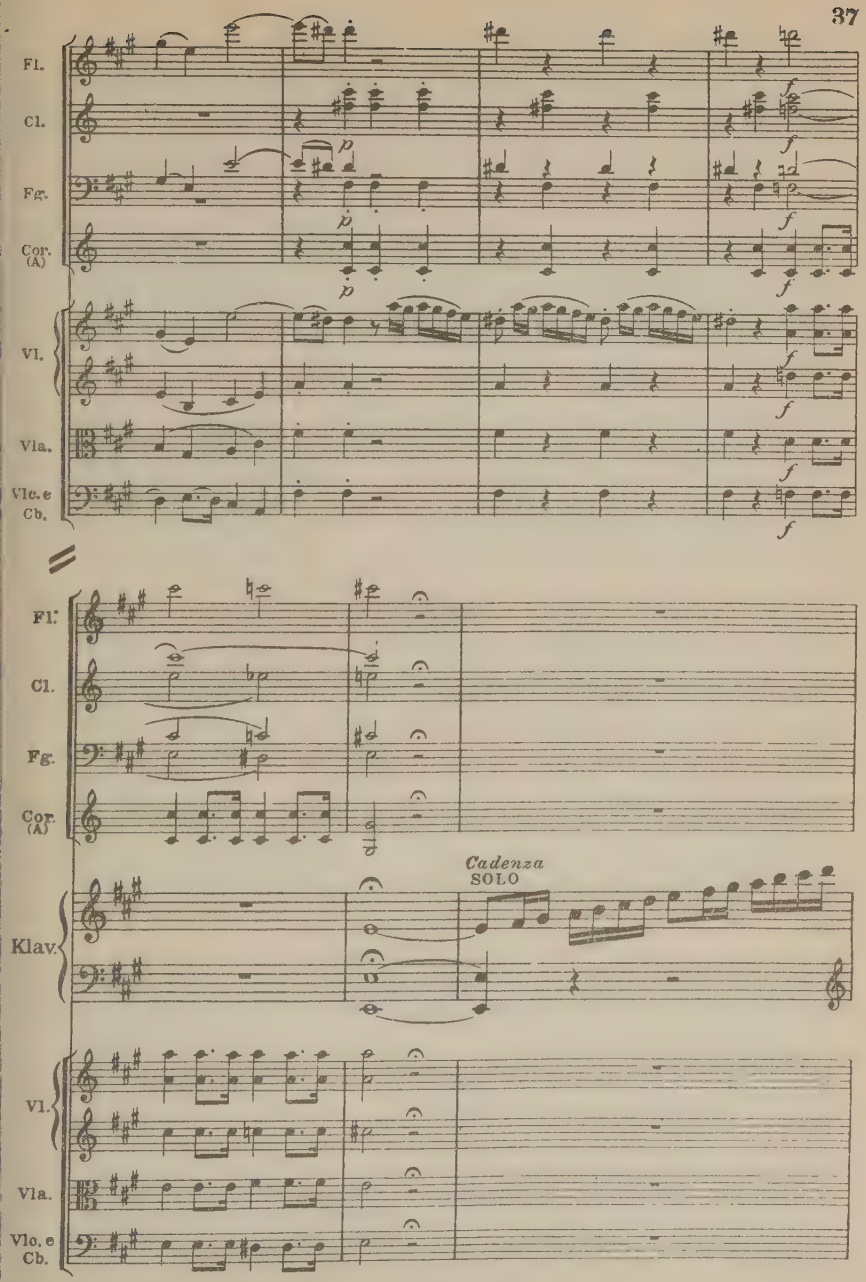
Cl.
Fg.
Cor.
Vl.
Vla.
Vlc. e Cb.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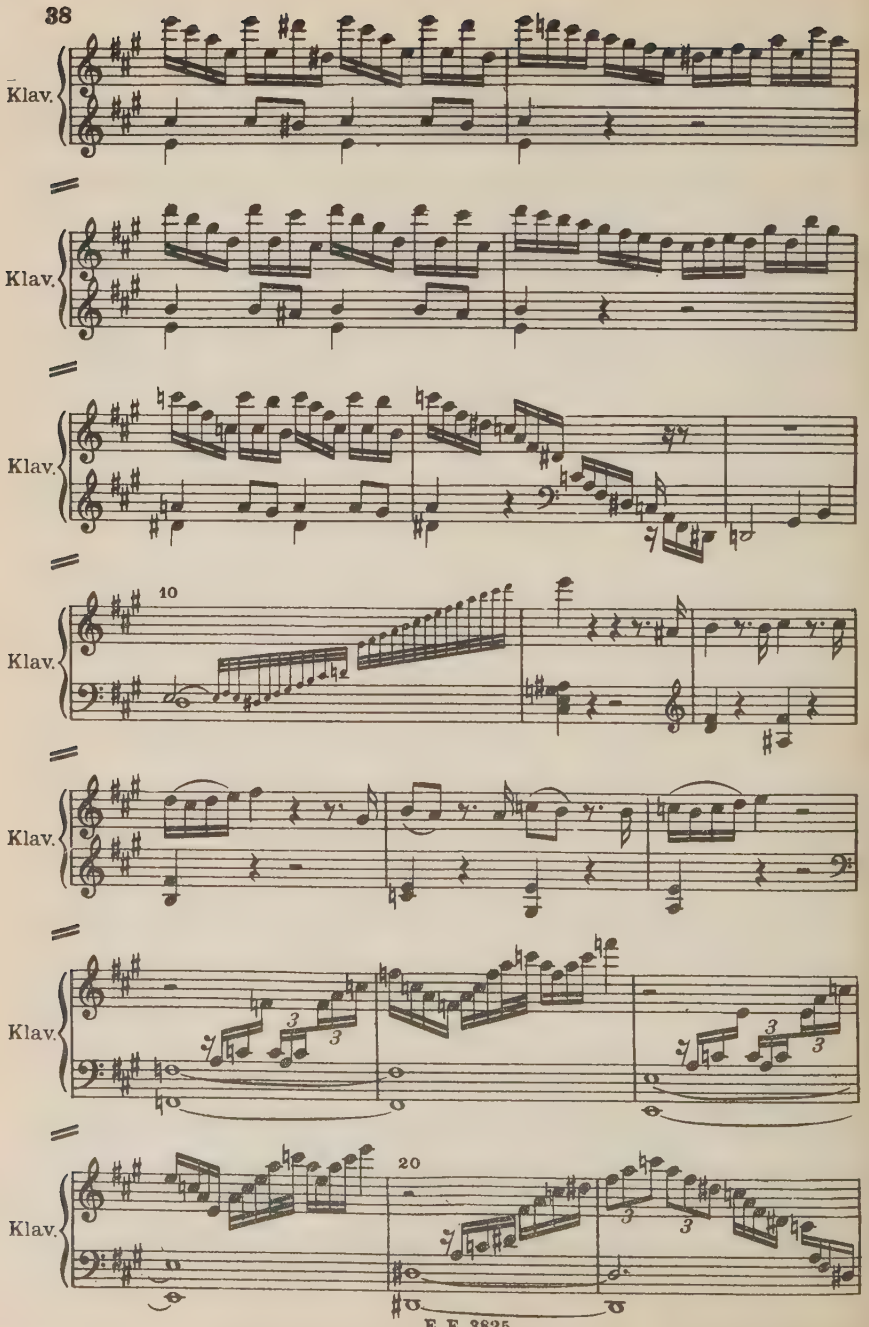
Vlc. e Cb.
Cadenza
SOLO
Klav.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Klav.
Klav.
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Klav.
Klav.
Klav.
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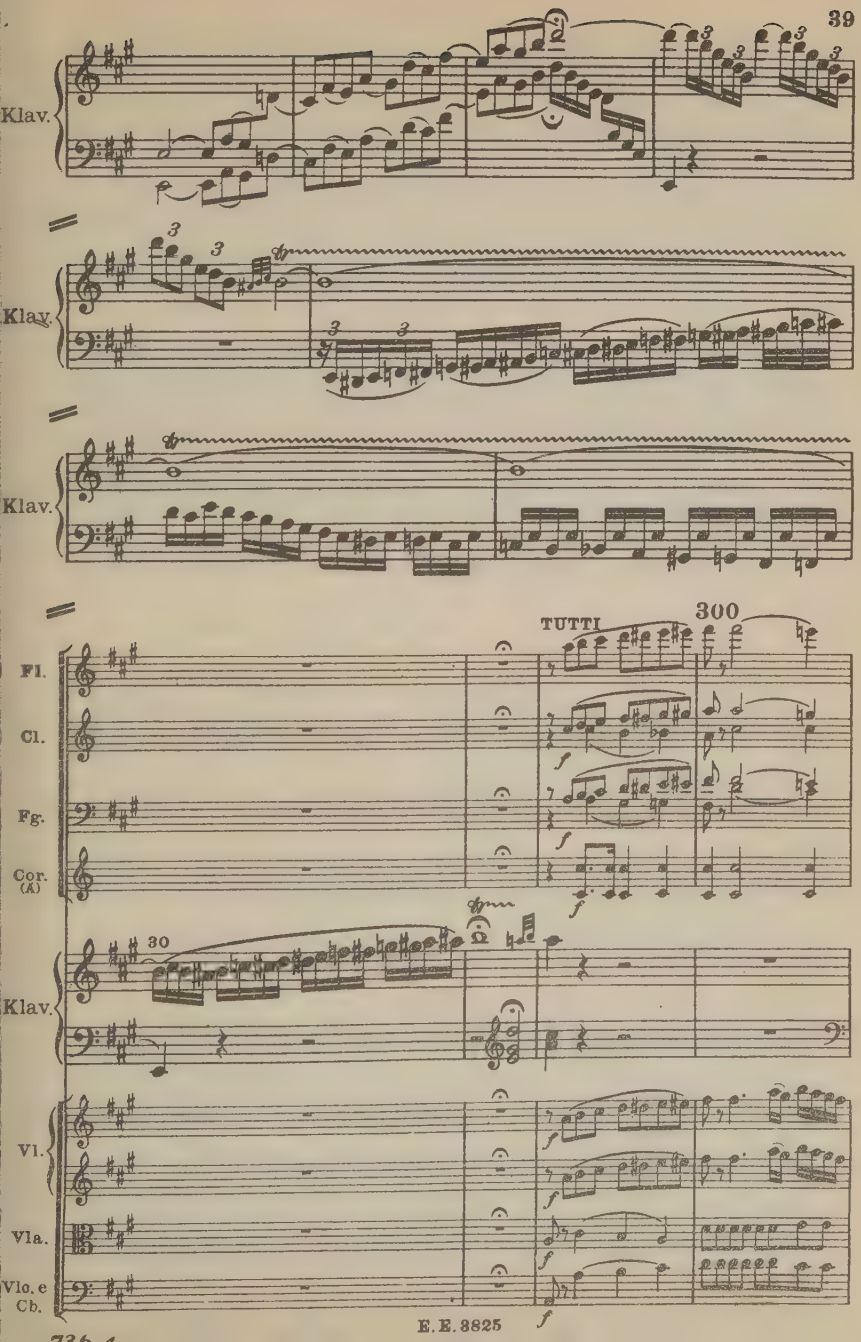
Klav.


Klav.
Klav.
Klav.
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Fl.
Cl.
Fg.
Cor. (A)
30
Klav.
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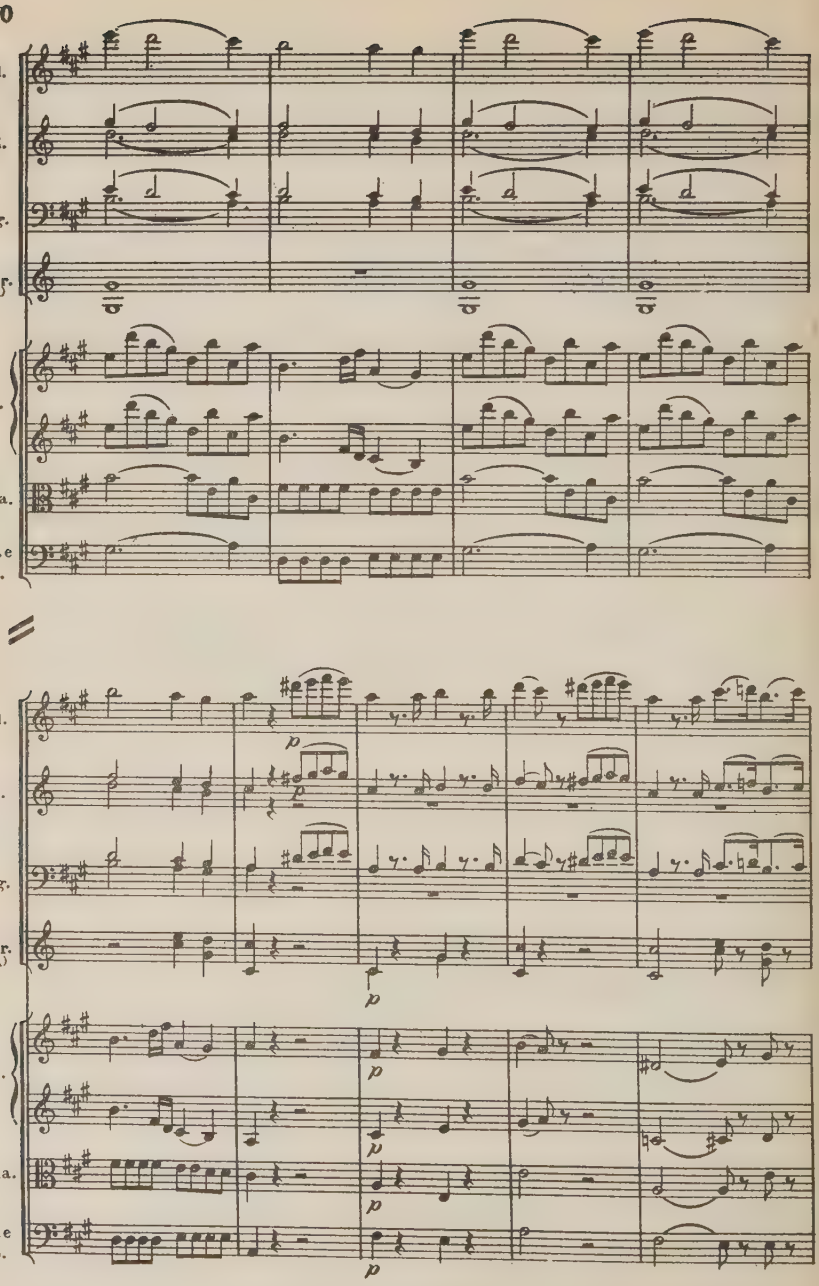
Vlc. e Cb.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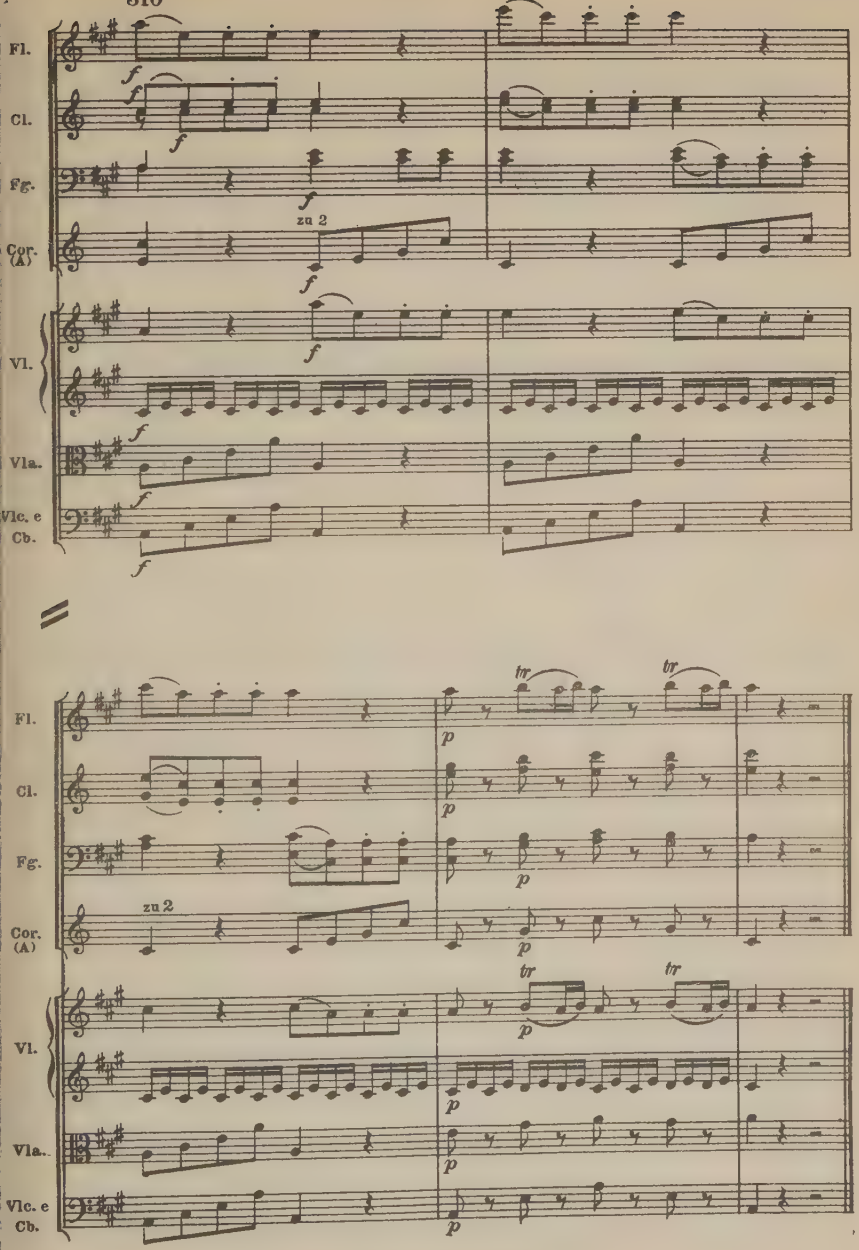
Cor. (A)
Vl.
Vla.
Vlc.e Cb.
p


Fl.
Cl.
Fg.
Cor. (A)
zu 2
Vl.
Vla.
Vlc. e Cb.
tr

II.

Adagio.

SOLO.

Klav.

Klav.

10

TUTTI.

Cl.

Fg.

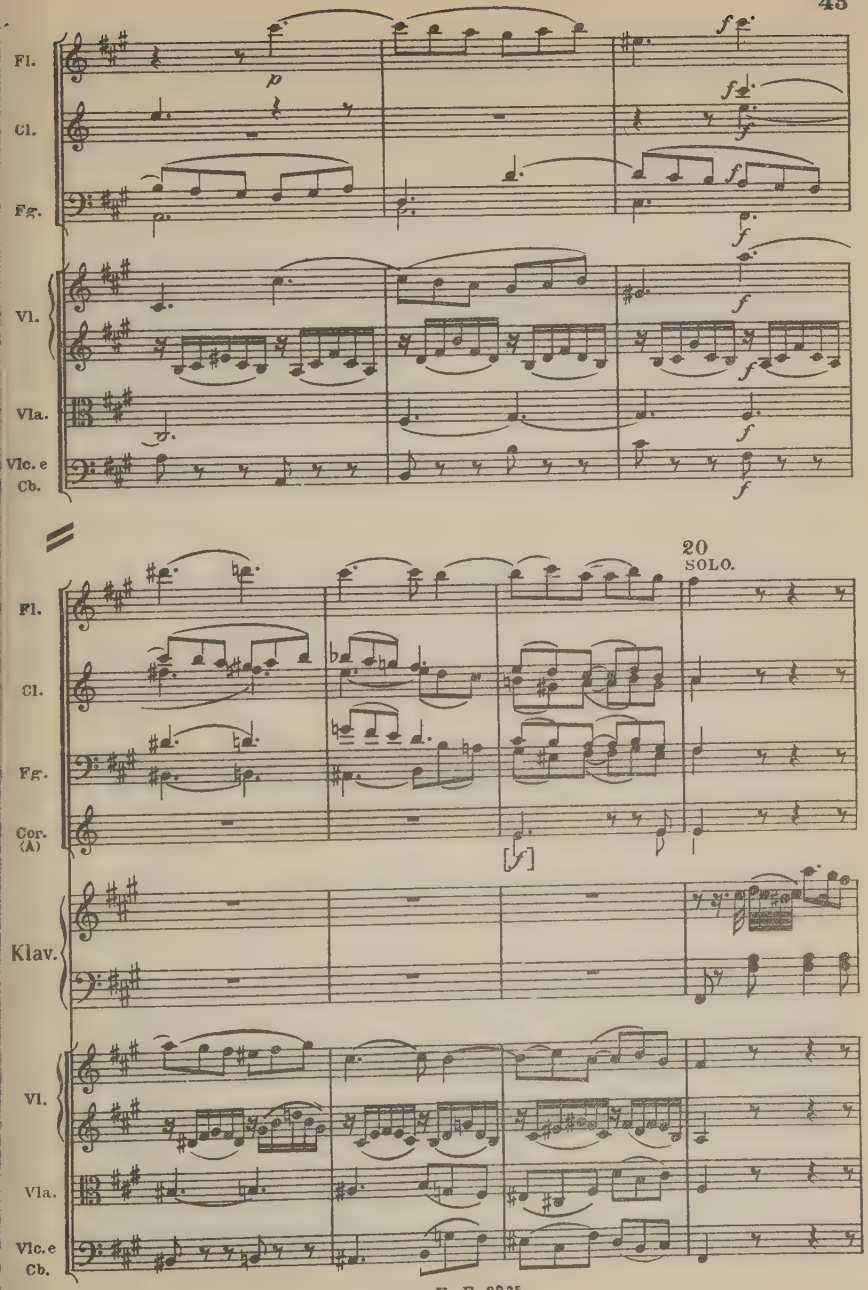
Klav.

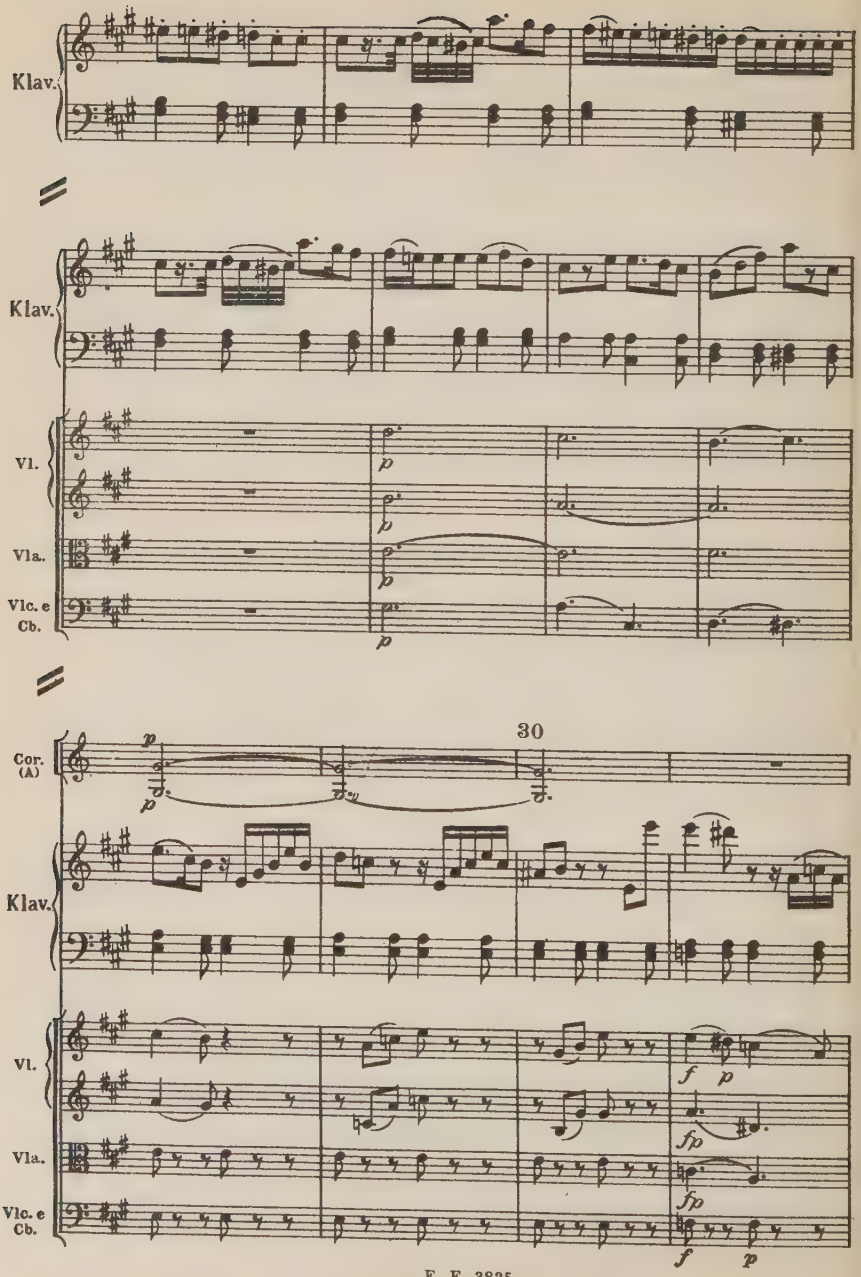
Vl.

Vla.

Vlc. e Cb.

Das Klavier als Generalbaß-Instrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.


Fl.
Cl.
Fg.
Vl.
Vla.
Vlc. e Cb.
20
SOLO.
Fl.
Cl.
Fg.
Cor. (A)
[f]
Klav.
Vl.
Vla.
Vlc. e Cb.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Vla.
Vlc. e Cb.
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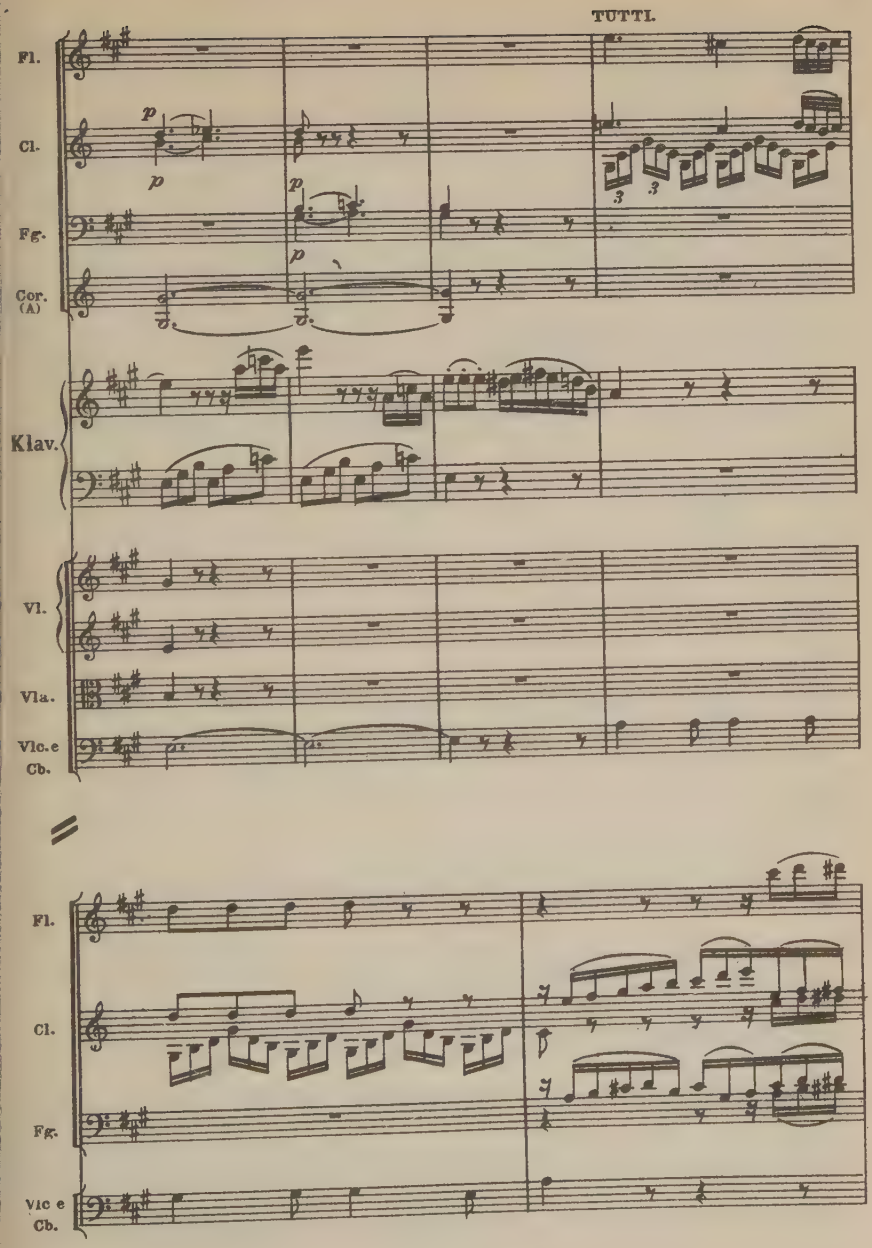
Cor. (A)
Klav.
Vl.
Vla.
Vlc. e Cb.


TUTTI.
Fl.
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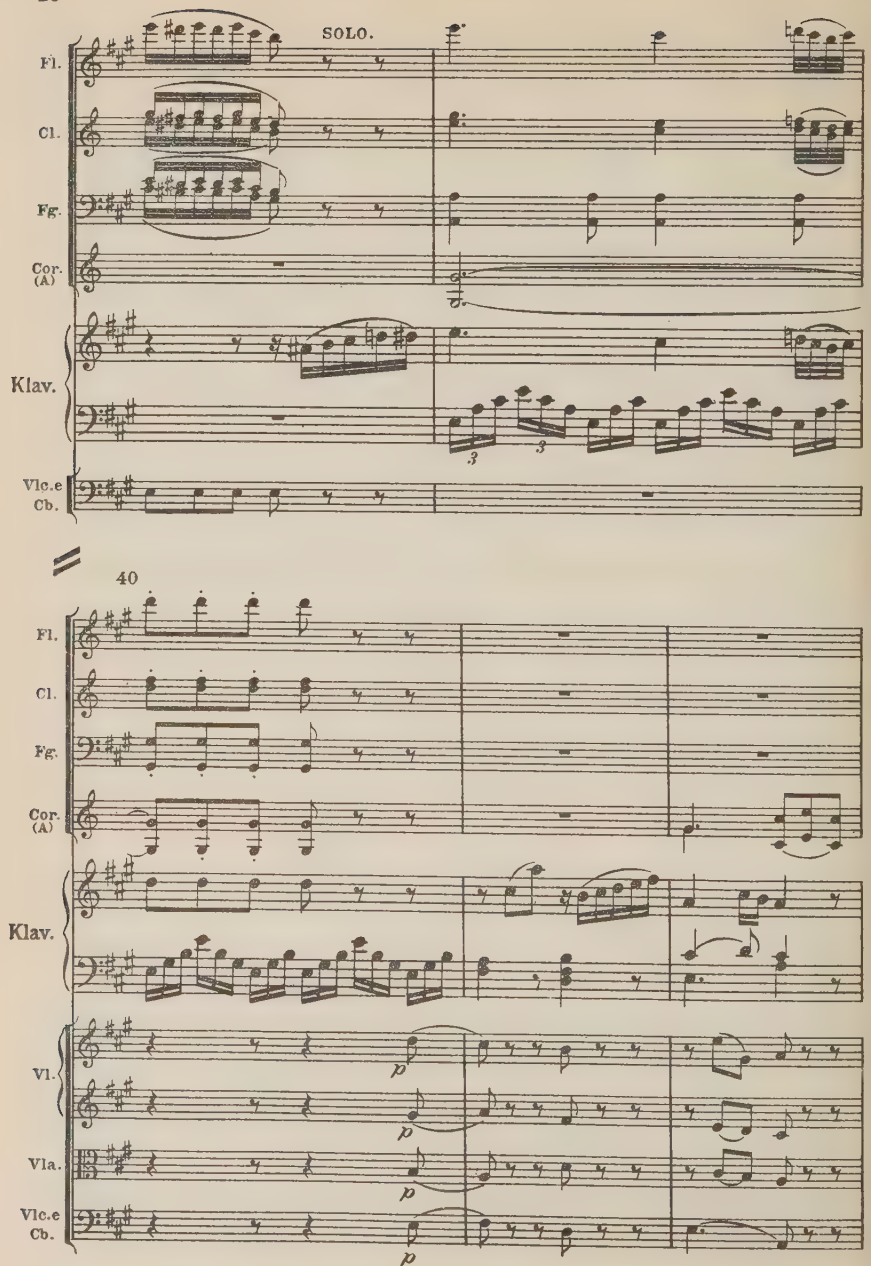
Klav.
Vl.
Vla.
Vlc.e Cb.
Fl.
Cl.
Fg.
Vlc e Cb.


SOLO.
Fl.
Cl.
Fg.
Cor. (A)
Klav.
Vlc.e Cb.
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Fl.
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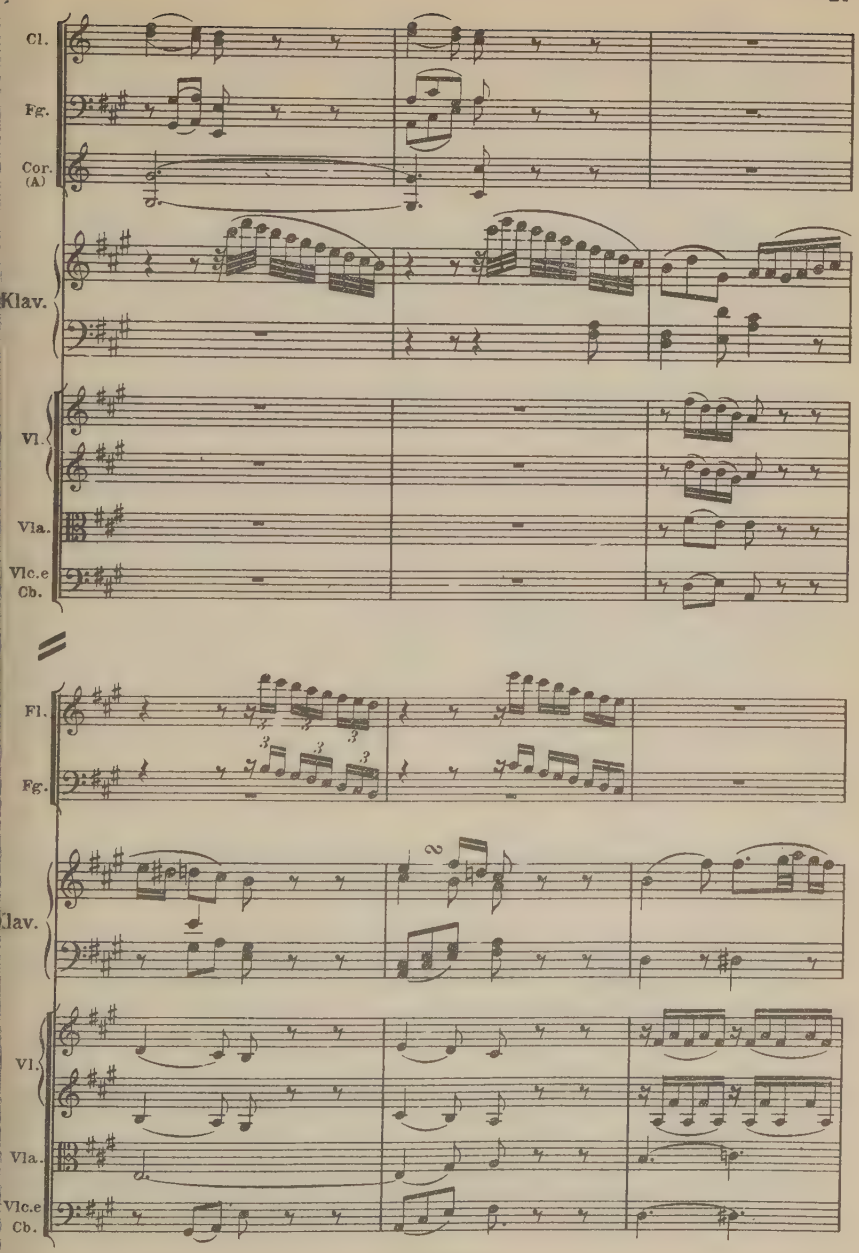
Fg.
Cor. (A)
Klav.
Vl.
Vla.
Vlc.e Cb.
p
p
p
p


Cl.
Fg.
Cor. (A)
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Vlc.e Cb.
Fl.
Fg.
Klav.
Vl.
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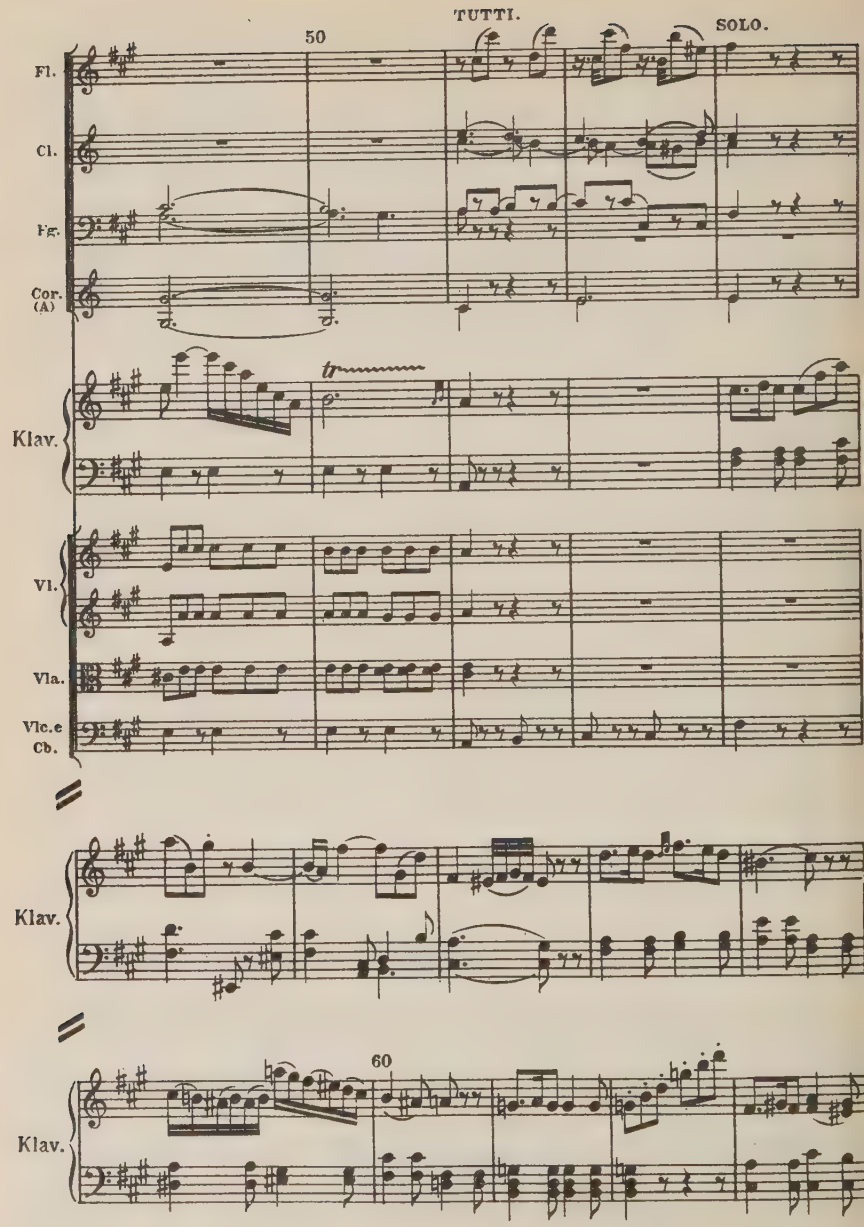
Vlc.e Cb.


TUTTI.
SOLO.
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Fl.
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Cor. (A)
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Vl.
Vla.
Vlc.e Cb.
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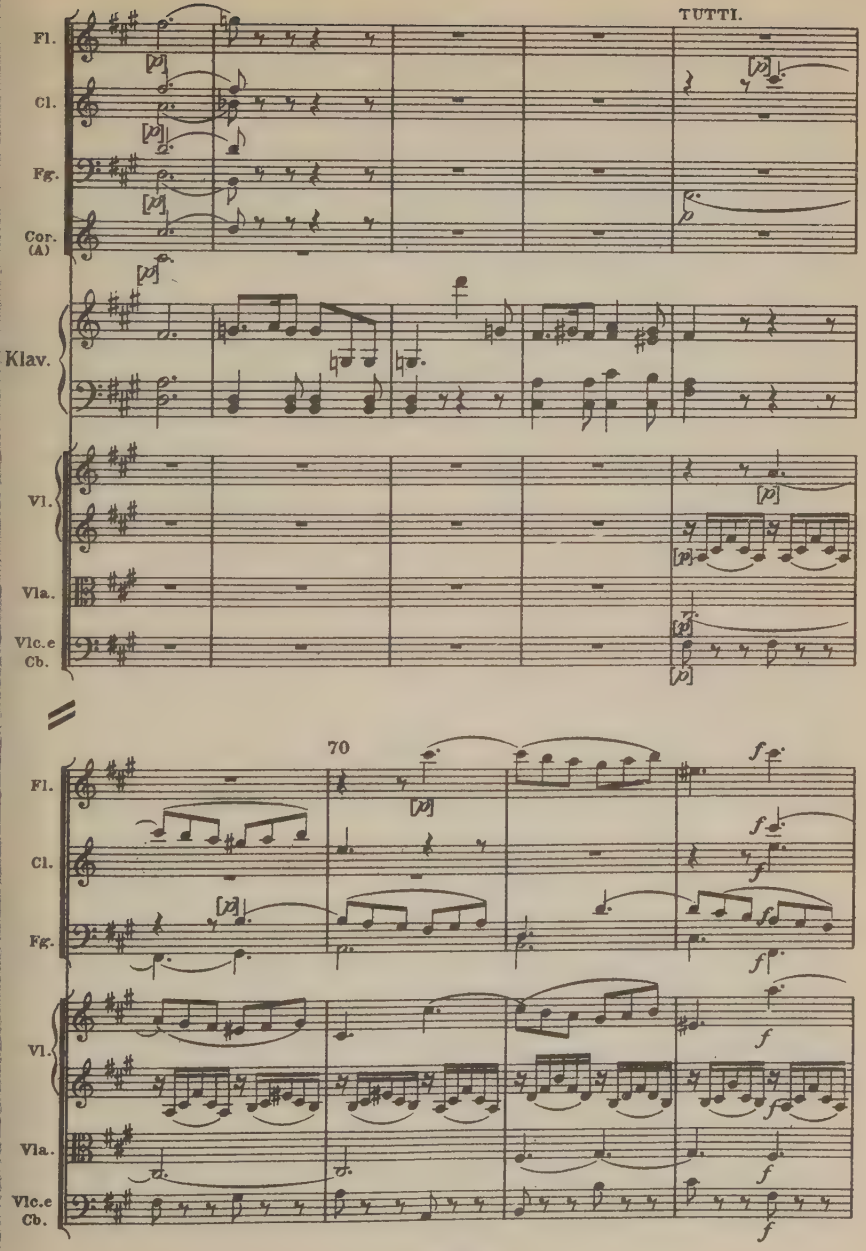
Klav.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Fg.
Cor. (A)
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Vla.
Vlc.e Cb.
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Fg.
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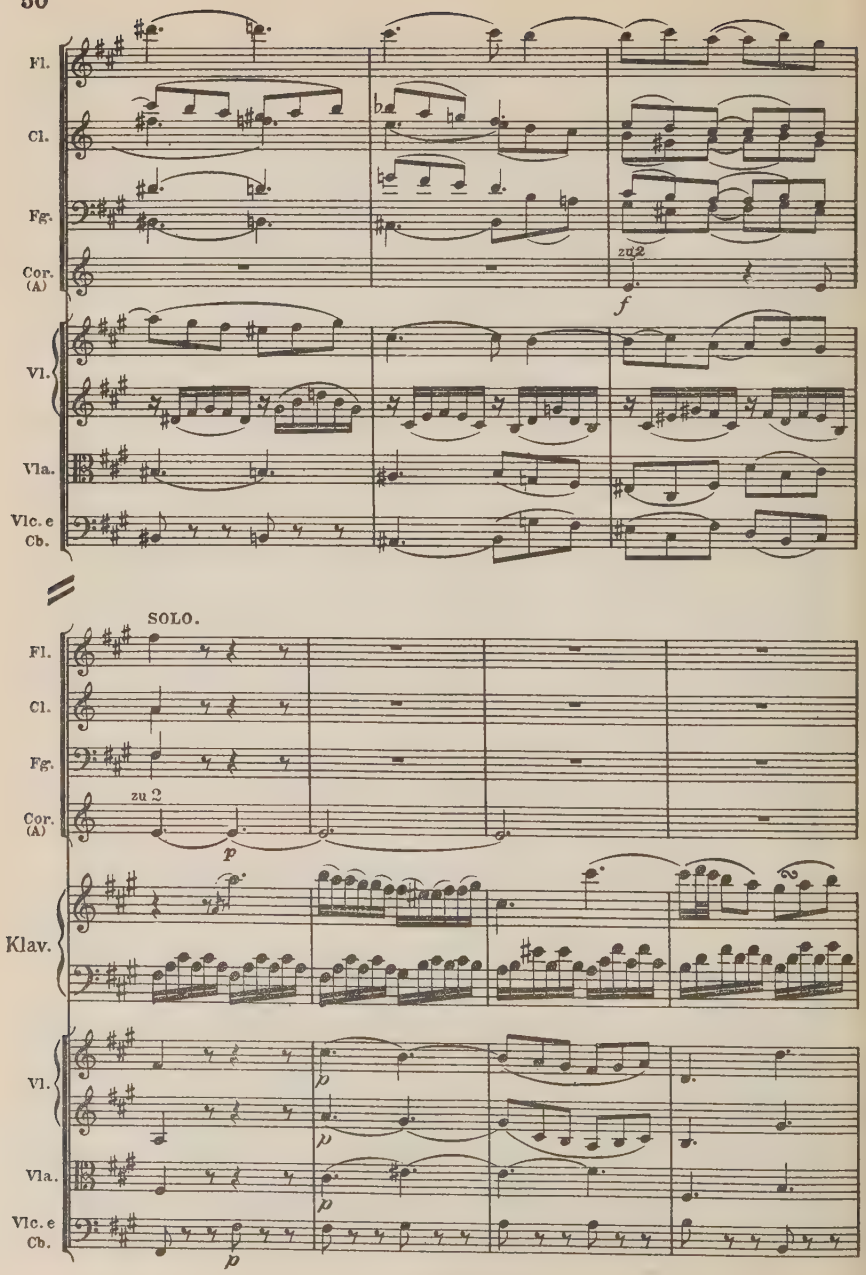
Vla.
Vlc.e Cb.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Cl.
Fg.
Cor. (A)
zu 2
f
Vl.
Vla.
Vlc. e Cb.
SOLO.
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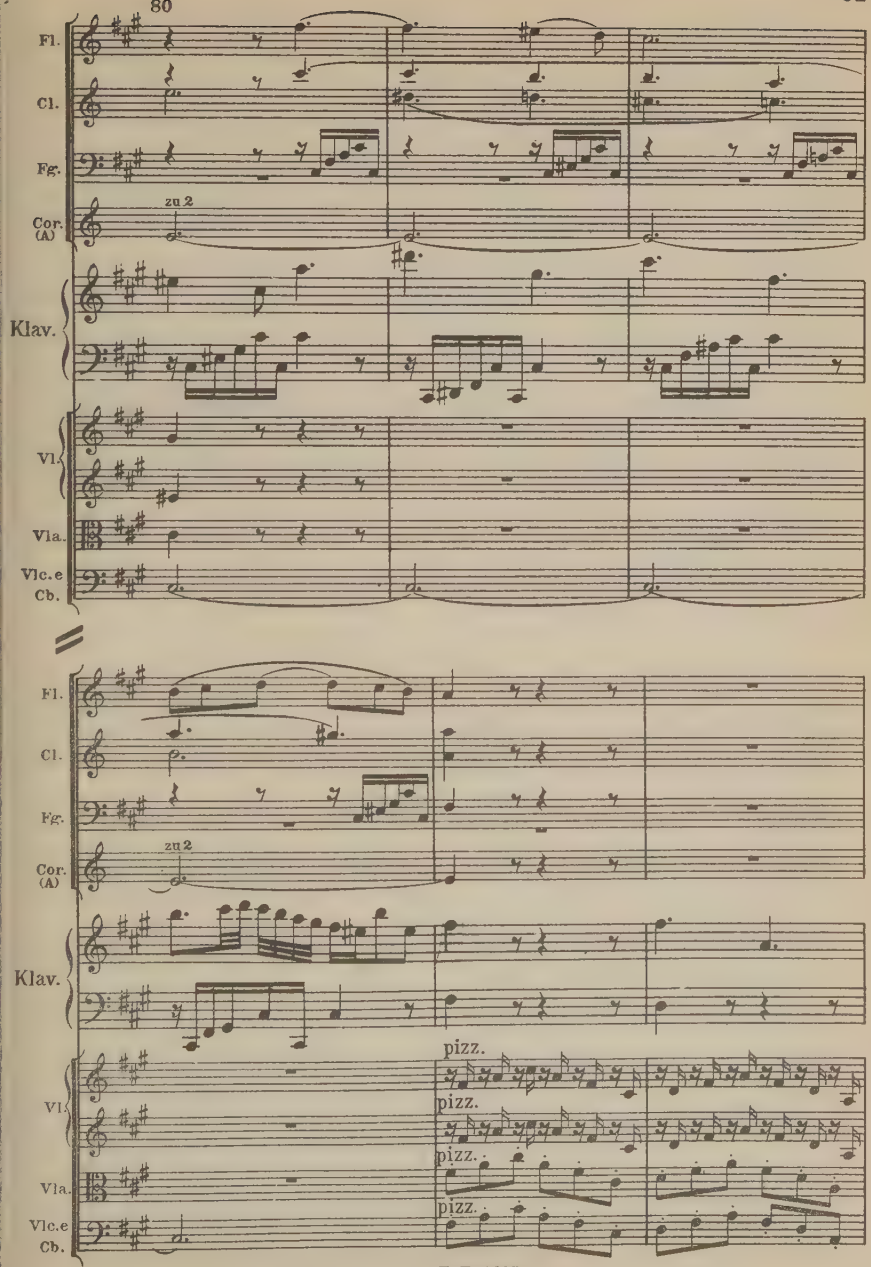
Cor. (A)
zu 2
p
Klav.
2
Vl.
Vla.
Vlc. e Cb.
p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Cl.
Fg.
Cor. (A)
zu 2
Klav.
Vl.
Vla.
Vlc.e Cb.
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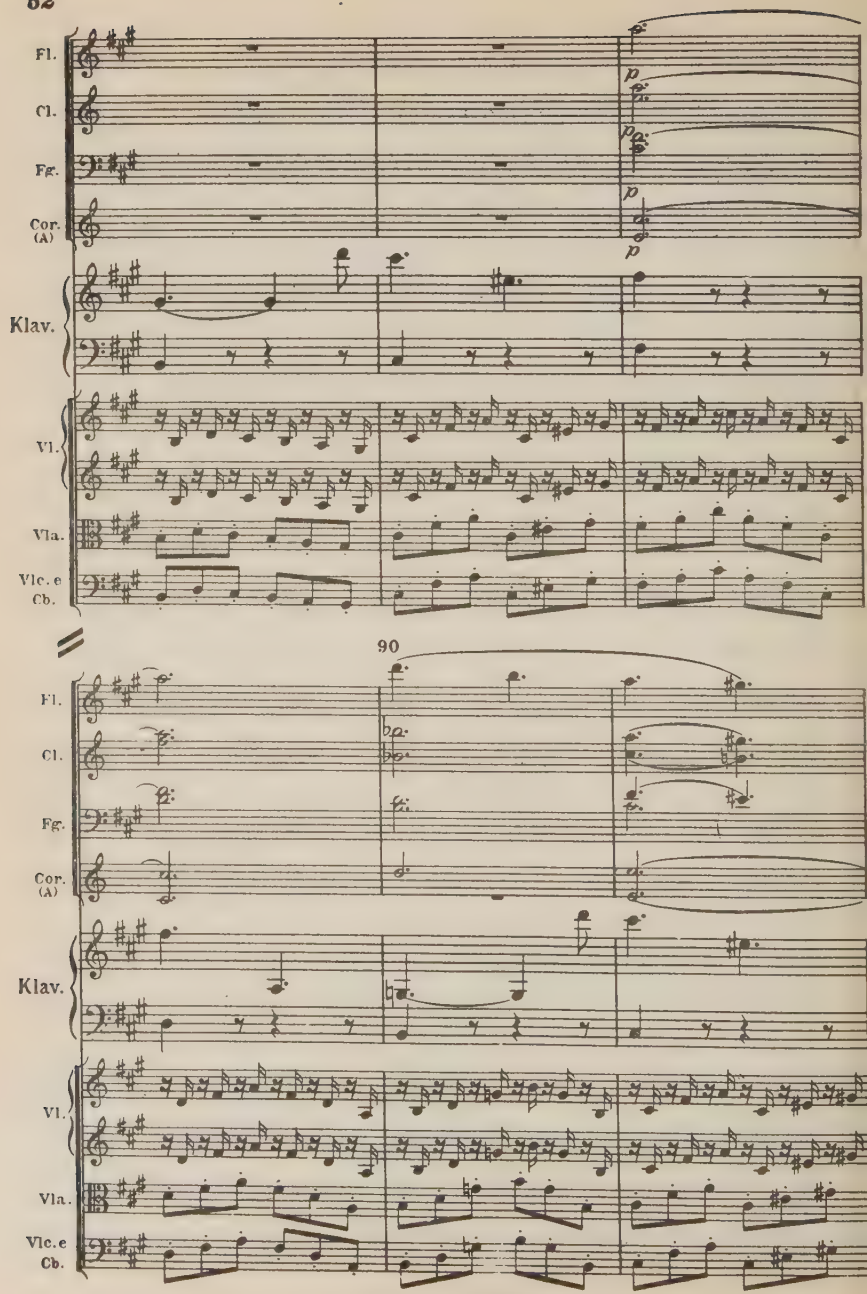
pizz.
pizz.
pizz.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Cl.
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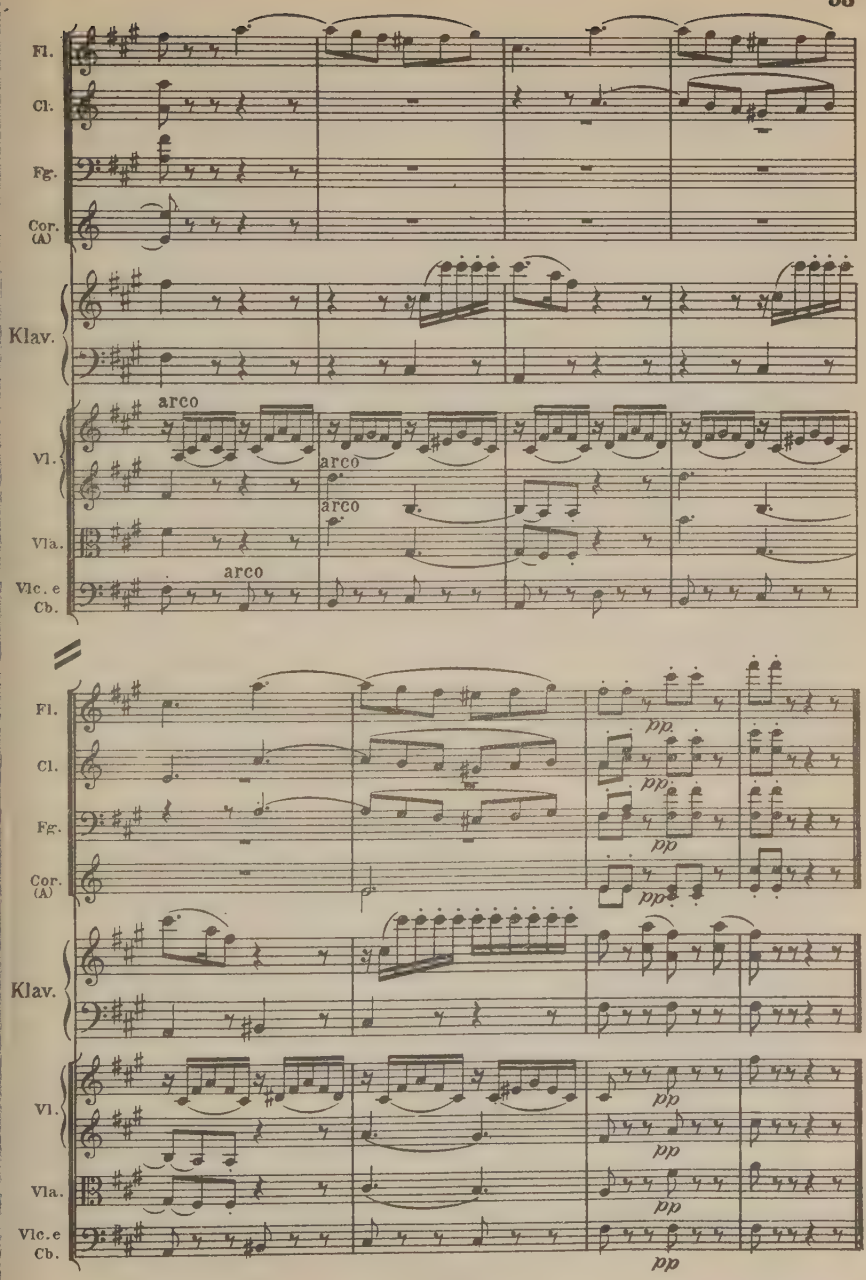
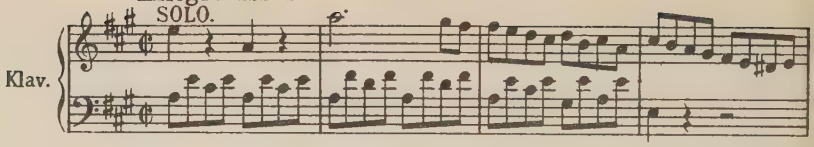
Cor. (A)
Klav.
Vl.
Vla.
Vlc. e Cb.
p
90


Fl.
Cl.
Fg.
Cor. (A)
Klav.
arco
arco
arco
arco
Vl.
Vla.
Vlc. e Cb.
pp
pp
pp
pp
Fl.
Cl.
Fg.
Cor. (A)
Klav.
pp
pp
pp
pp
Vl.
Vla.
Vlc. e Cb.

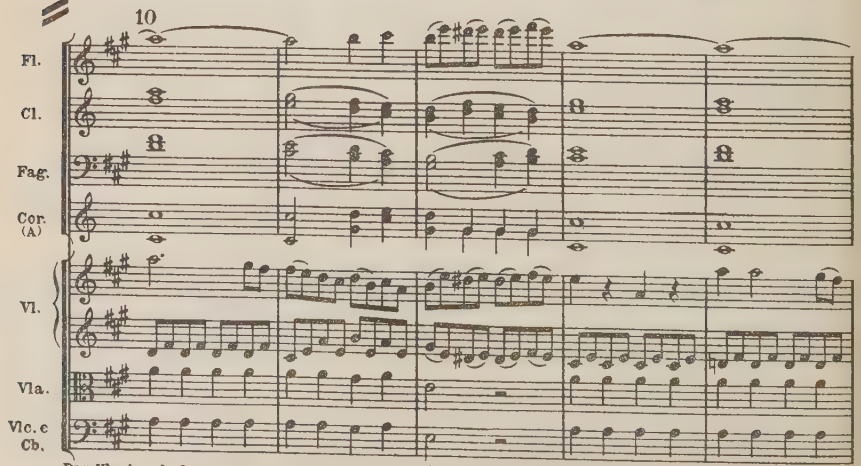
III.

Allegro assai

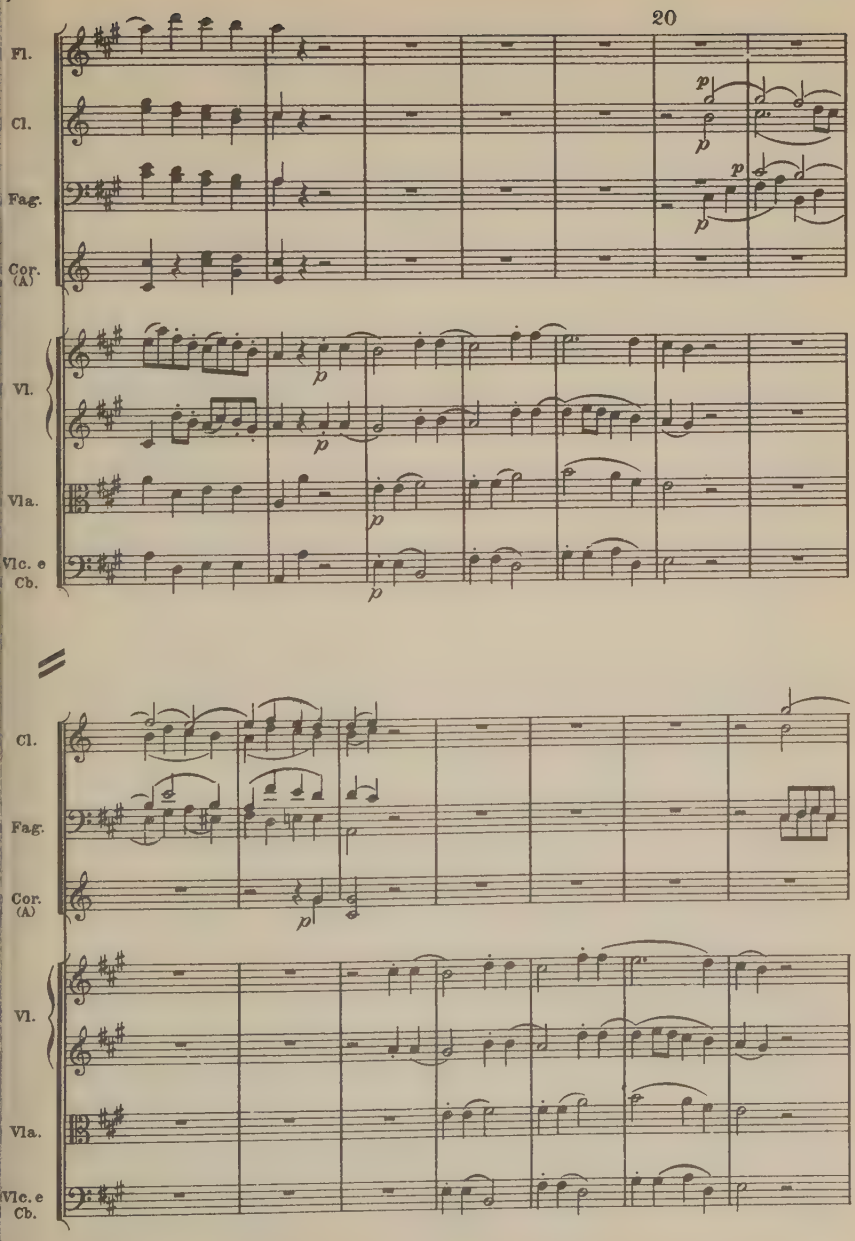
SOLO.

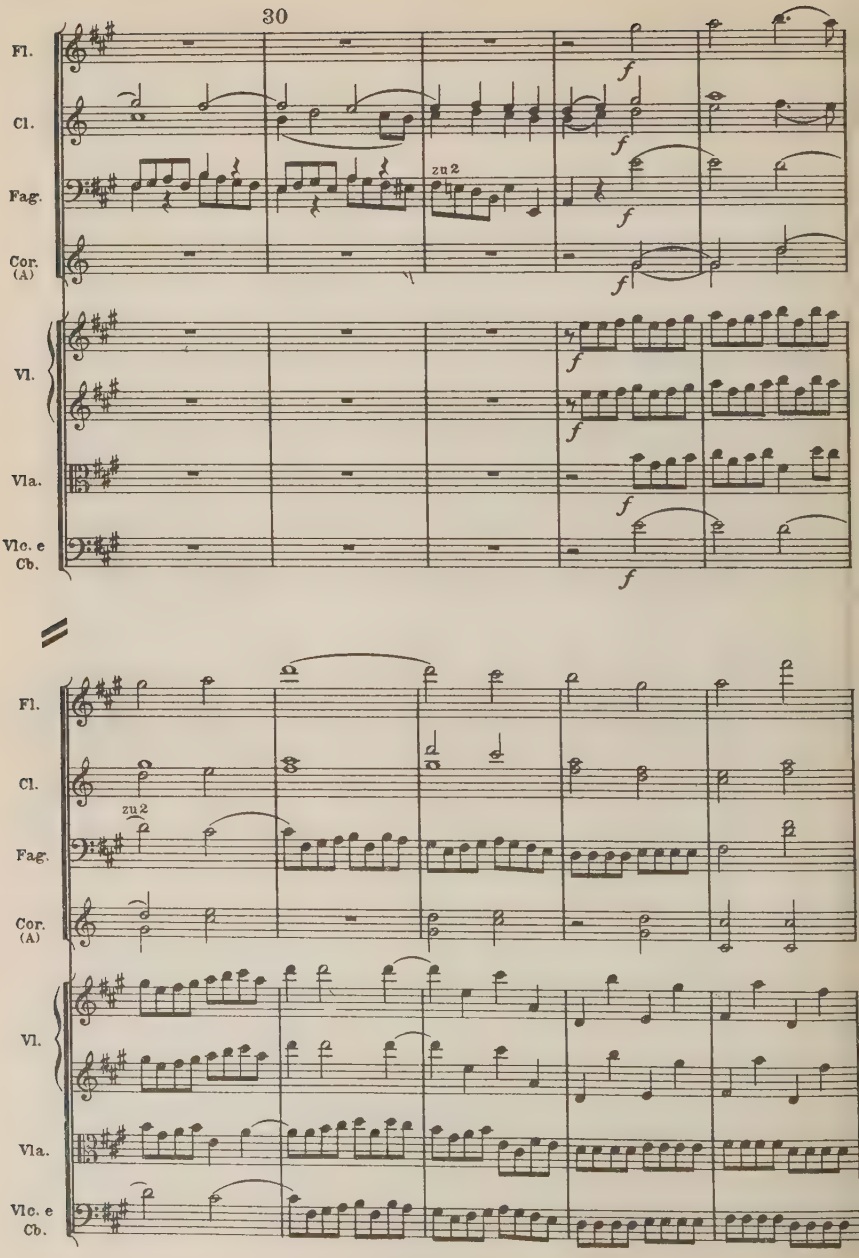


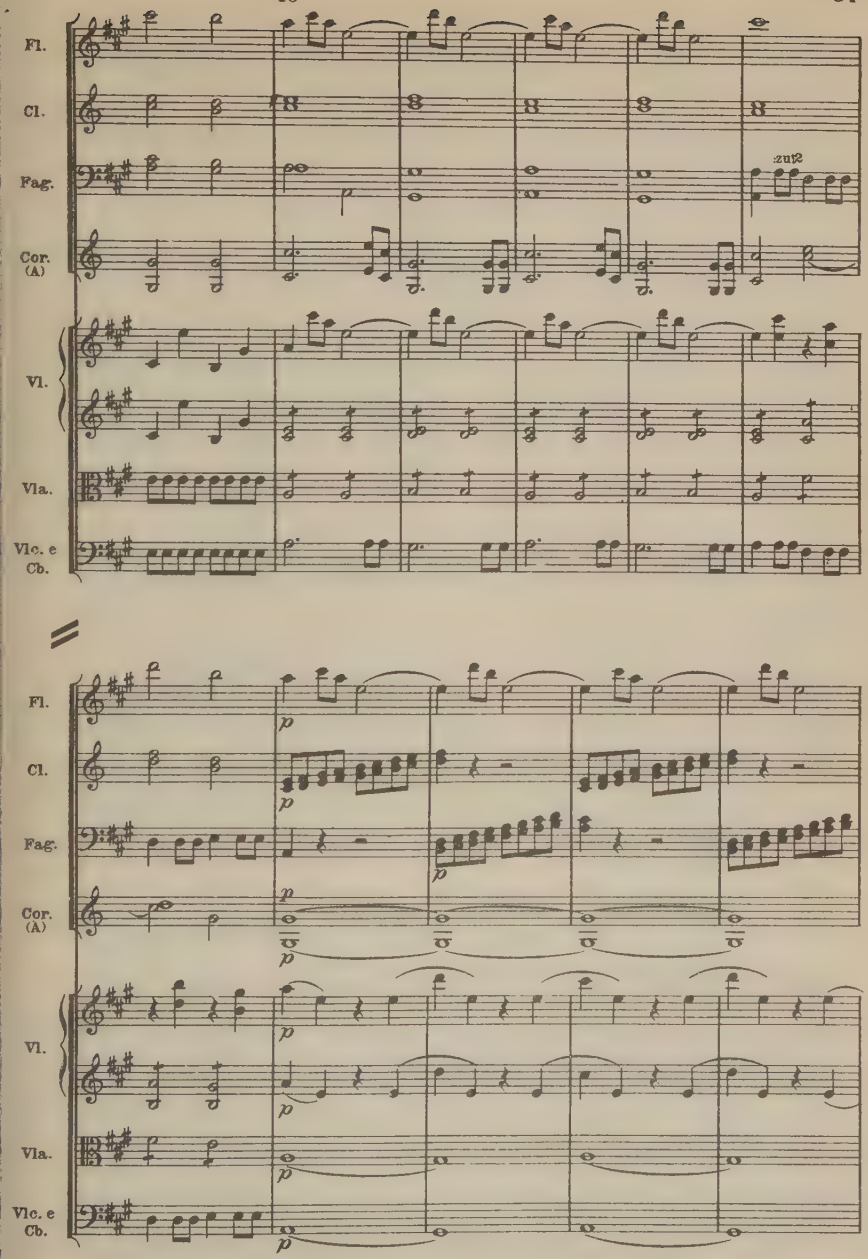
TUTTI.



Das Klavier als Generalbaß-Instrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.


20
Fl.
Cl.
Fag.
Cor. (A)
Vl.
Vla.
Vlc. e Cb.
p
Cl.
Fag.
Cor. (A)
Vl.
Vla.
Vlc. e Cb.


30
Fl.
Cl.
Fag.
zu 2
Cor. (A)
Vl.
Vla.
Vlc. e Cb.
f
Fl.
Cl.
zu 2
Fag.
Cor. (A)
Vl.
Vla.
Vlc. e Cb.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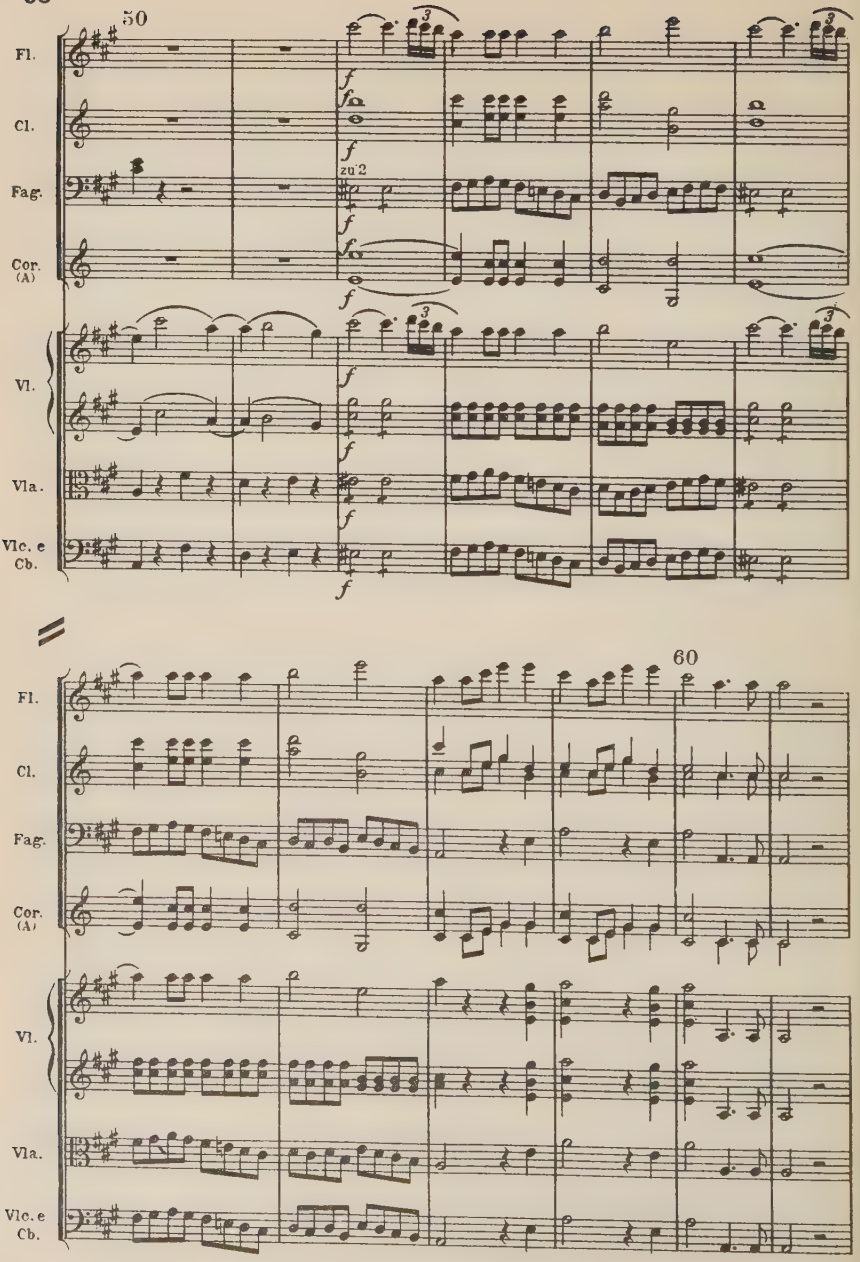
Fag.
Cor. (A)
zu2
Vl.
Vla.
Vlc. e Cb.
p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Fl.
Cl.
Fag.
zu 2
Cor. (A)
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Vla.
Vlc. e Cb.
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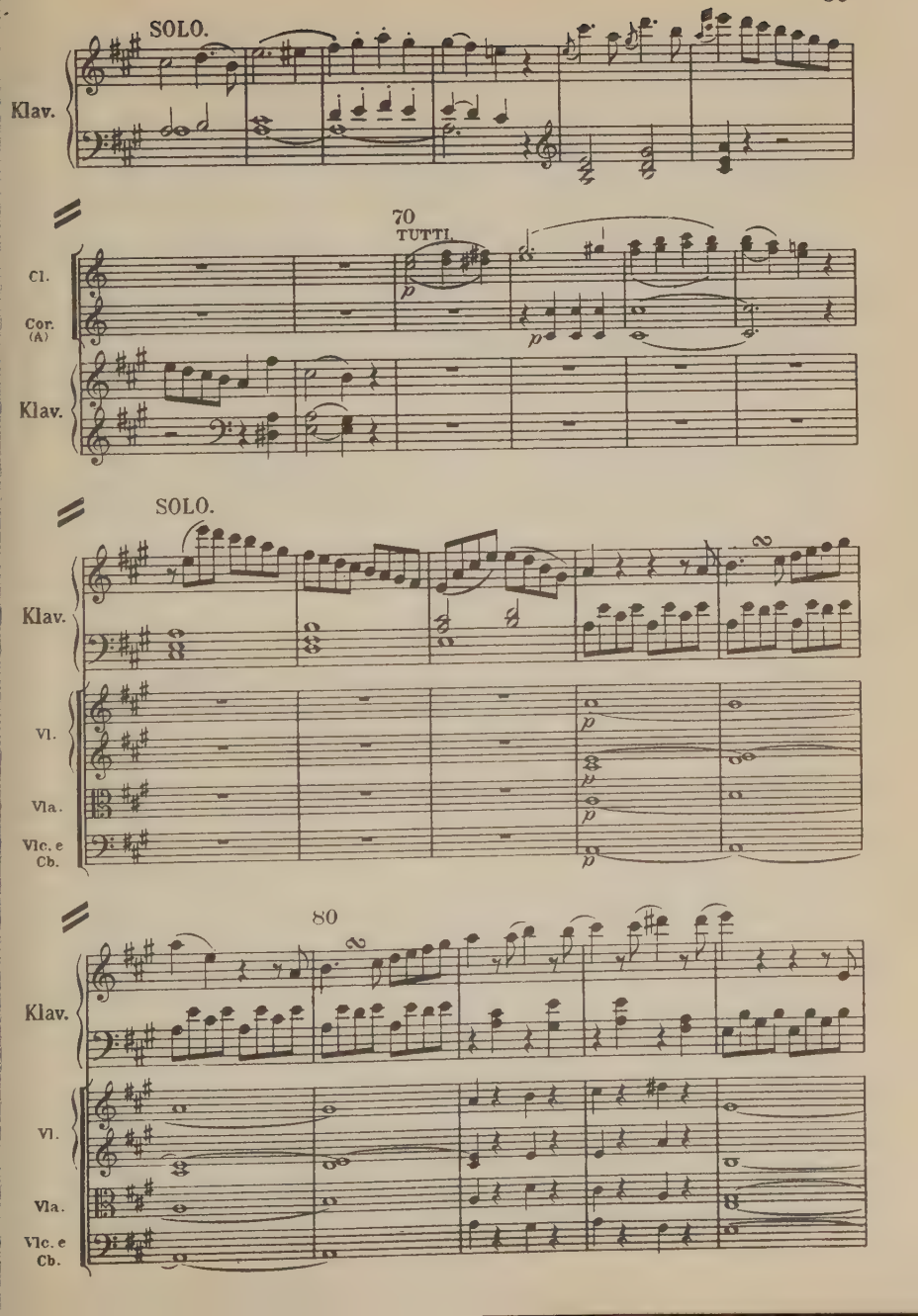
Fag.
Cor. (A)
Vl.
Vla.
Vlc. e Cb.


SOLO.
Klav.
70
TUTTI.
Cl.
Cor. (A)
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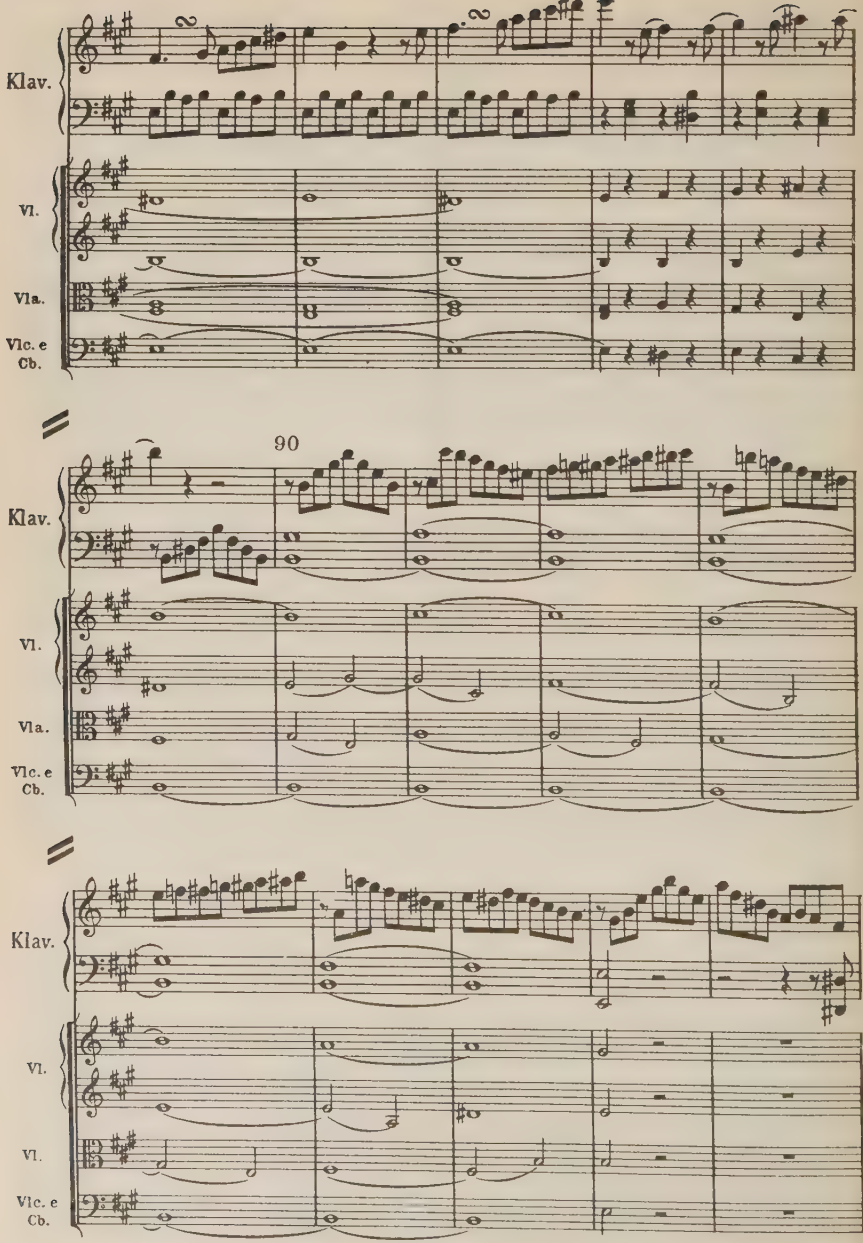
Klav.
Vl.
Vla.
Vlc. e Cb.
80
Klav.
Vl.
Vla.
Vlc. e Cb.


Klav.
Vl.
Vla.
Vlc. e Cb.
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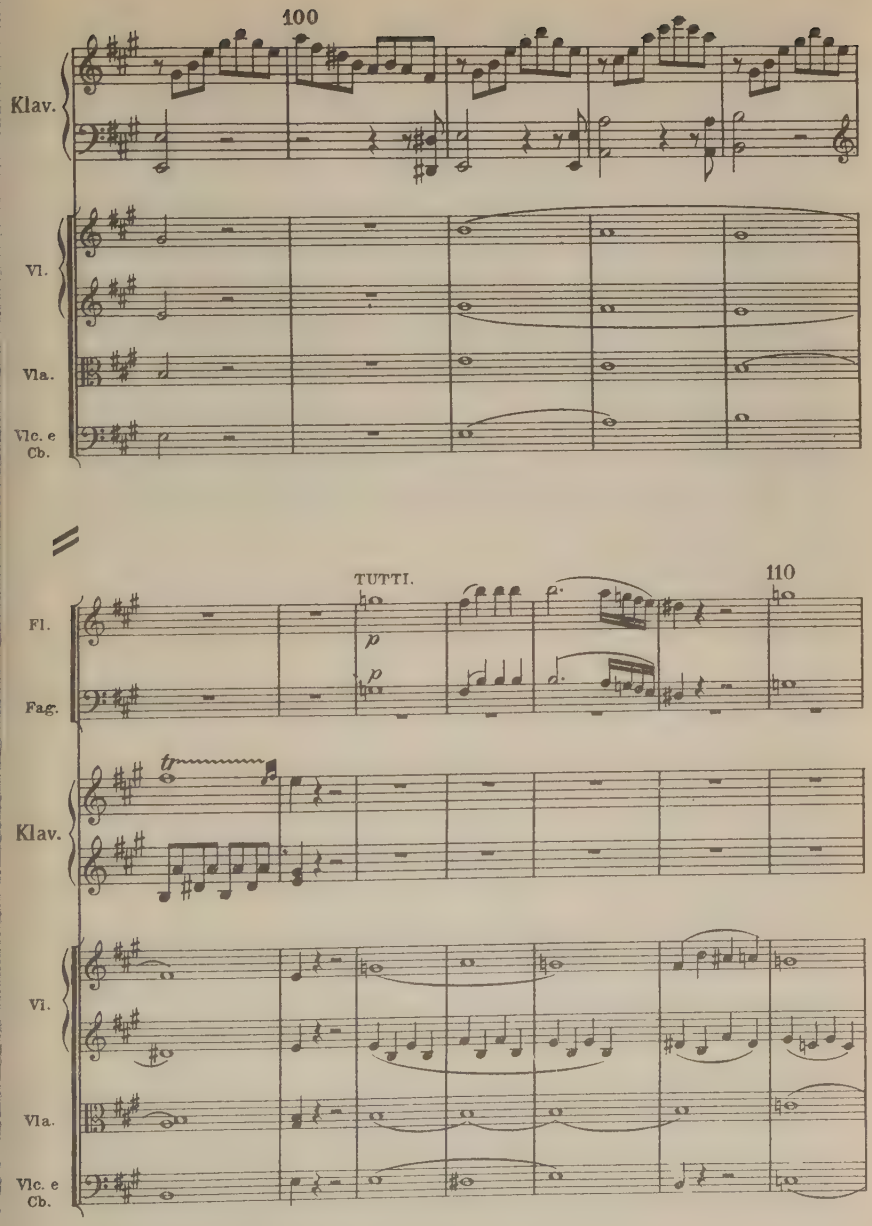
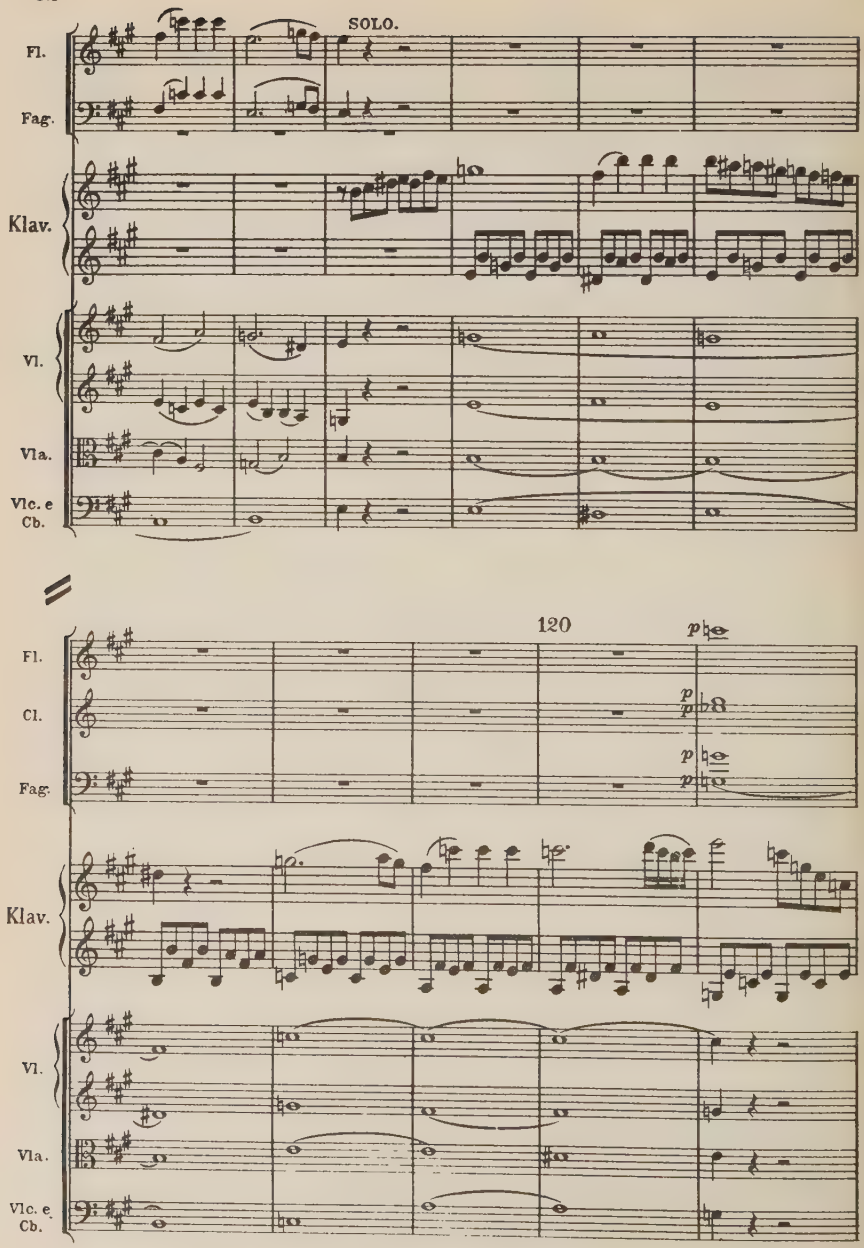
Vl.
Vla.
Vlc. e Cb.
Klav.
Vl.
Vl.
Vlc. e Cb.


100
Klav.
Vl.
Vla.
Vlc. e Cb.
TUTTI.
110
Fl.
Fag.
p
p
tr
Klav.
Vl.
Vla.
Vlc. e Cb.


SOLO.
Fl.
Fag.
Klav.
Vl.
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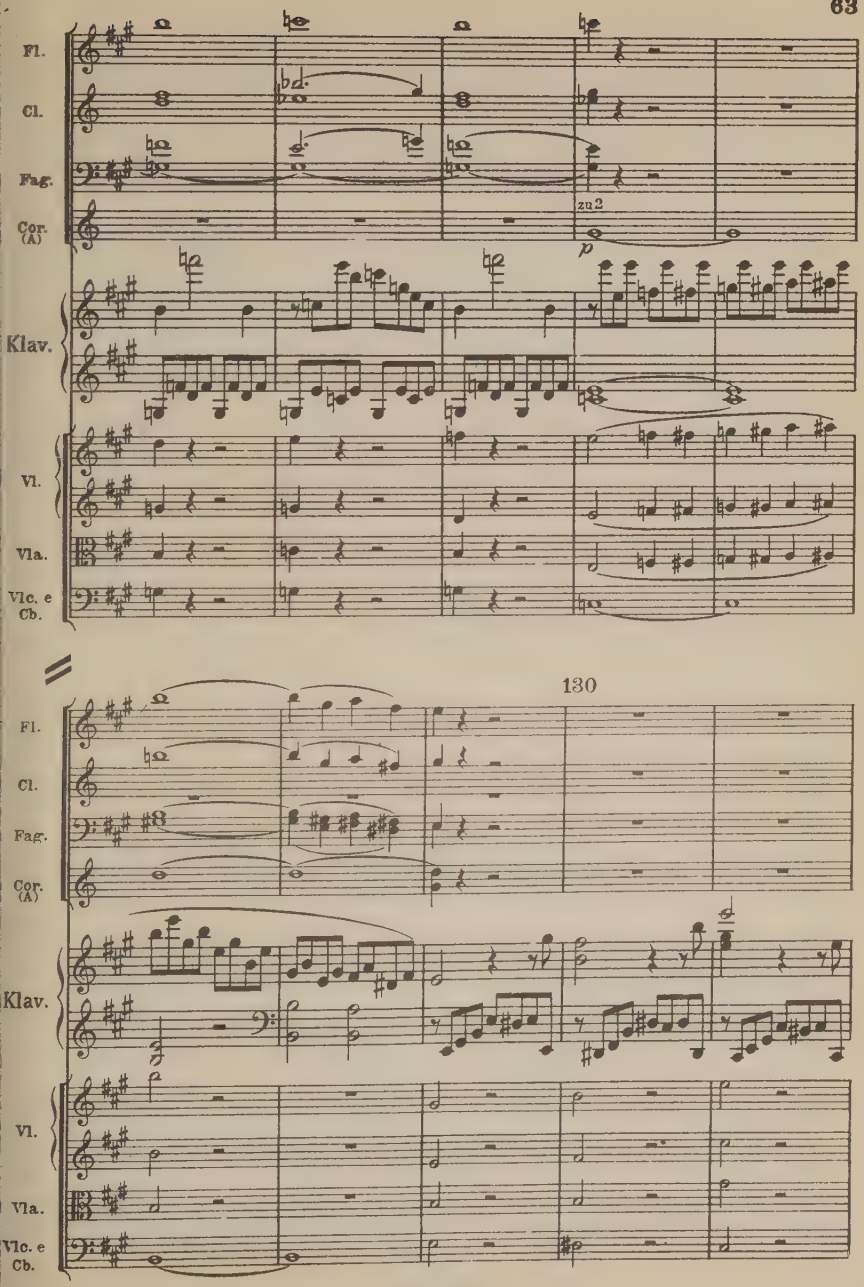
Vlc. e Cb.
120
Fl.
Cl.
Fag.
Klav.
Vl.
Vla.
Vlc. e Cb.


Fl.
Cl.
Fag.
Cor. (A)
zu2
p
Klav.
Vl.
Vla.
Vlc. e Cb.
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Cor. (A)
Klav.
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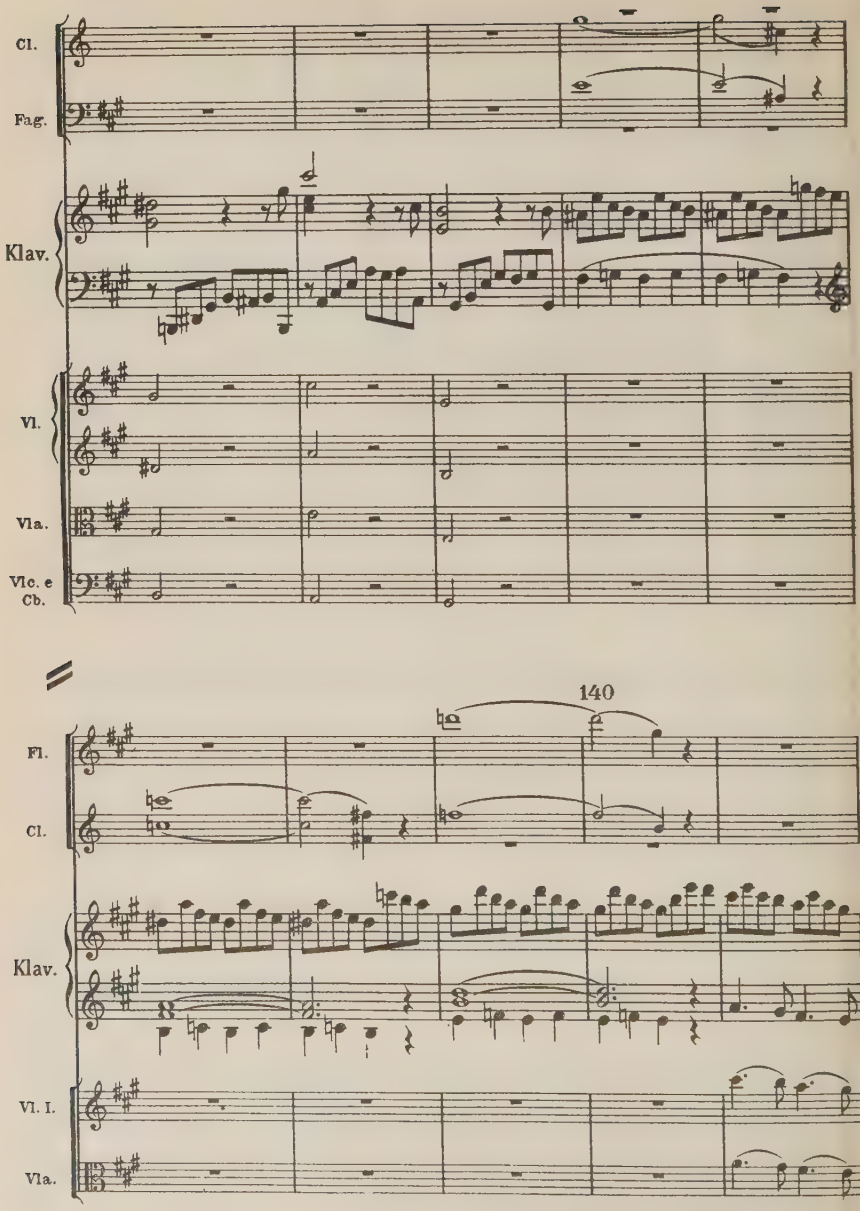
Vla.
Vlc. e Cb.


Cl.
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Vl.
Vla.
Vlc. e
Cb.
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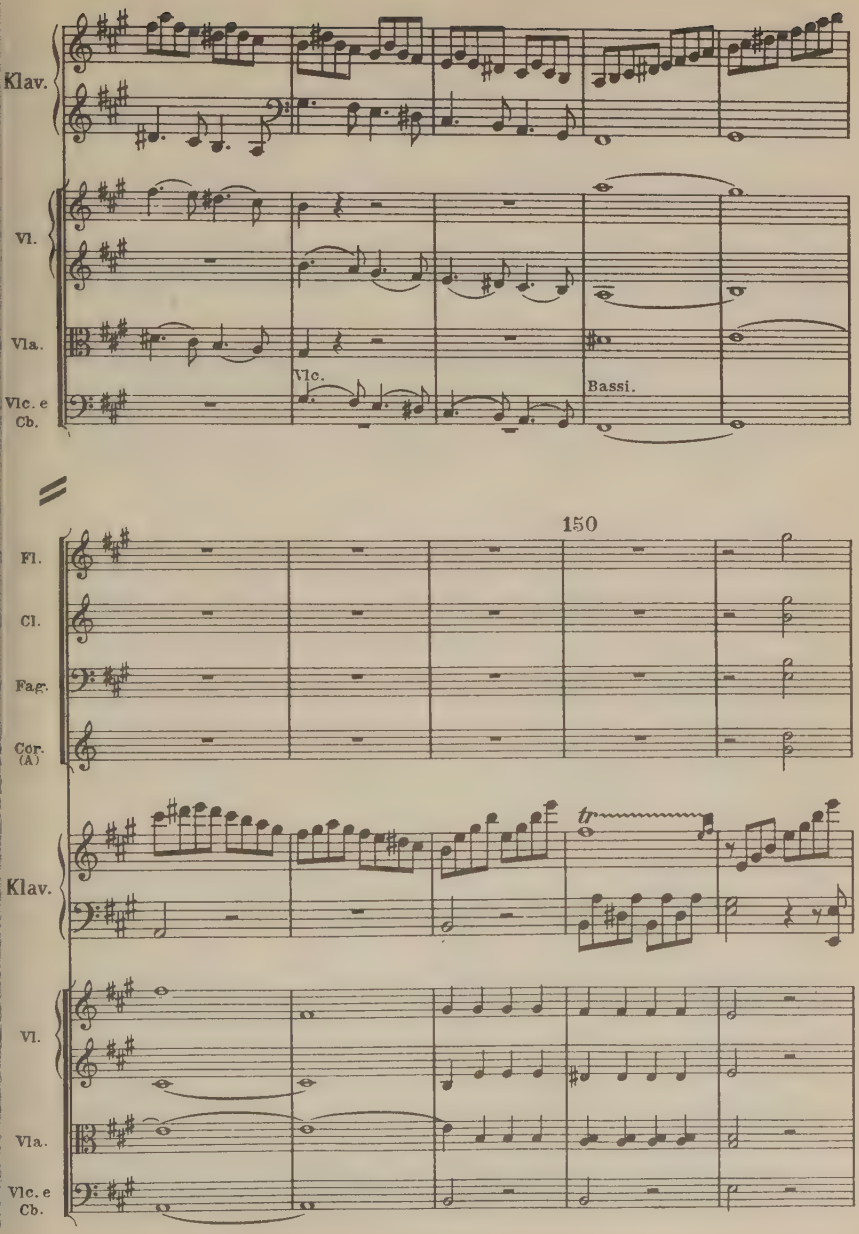
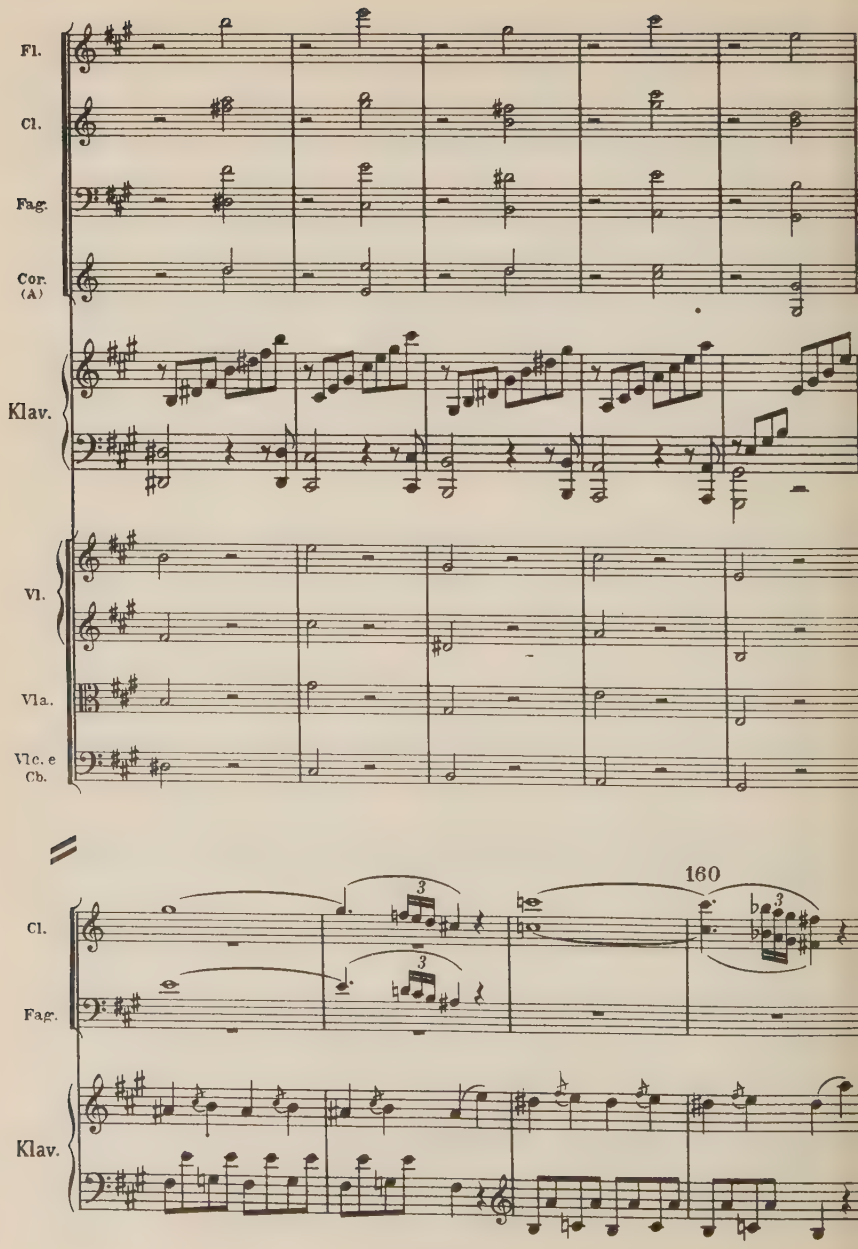
Fl.
Cl.
Klav.
Vl. I.
Vla.


Klav.
Vl.
Vla.
Vlc. e Cb.
Vlc.
Bassi.
150
Fl.
Cl.
Fag.
Cor. (A)
Klav.
tr
Vl.
Vla.
Vlc. e Cb.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Fag.
Cor. (A)
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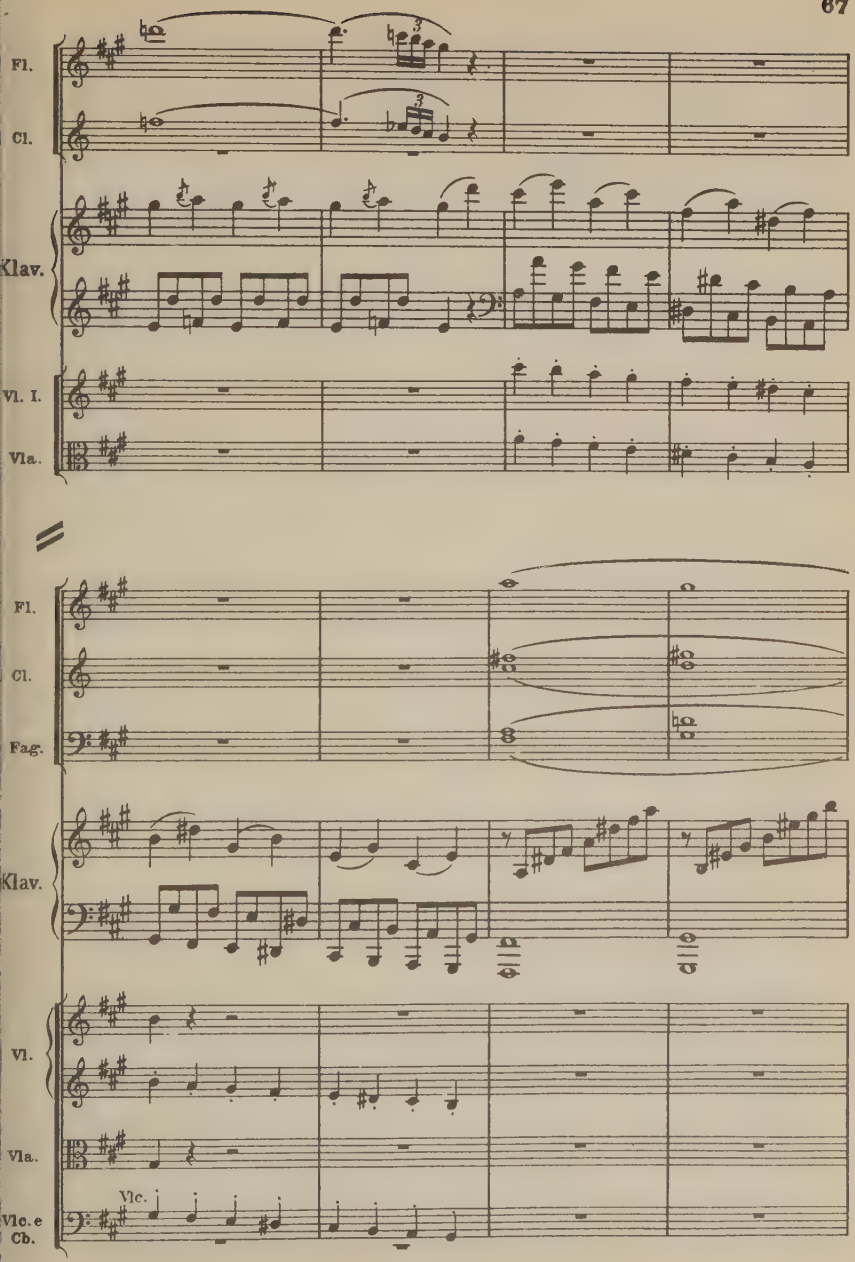
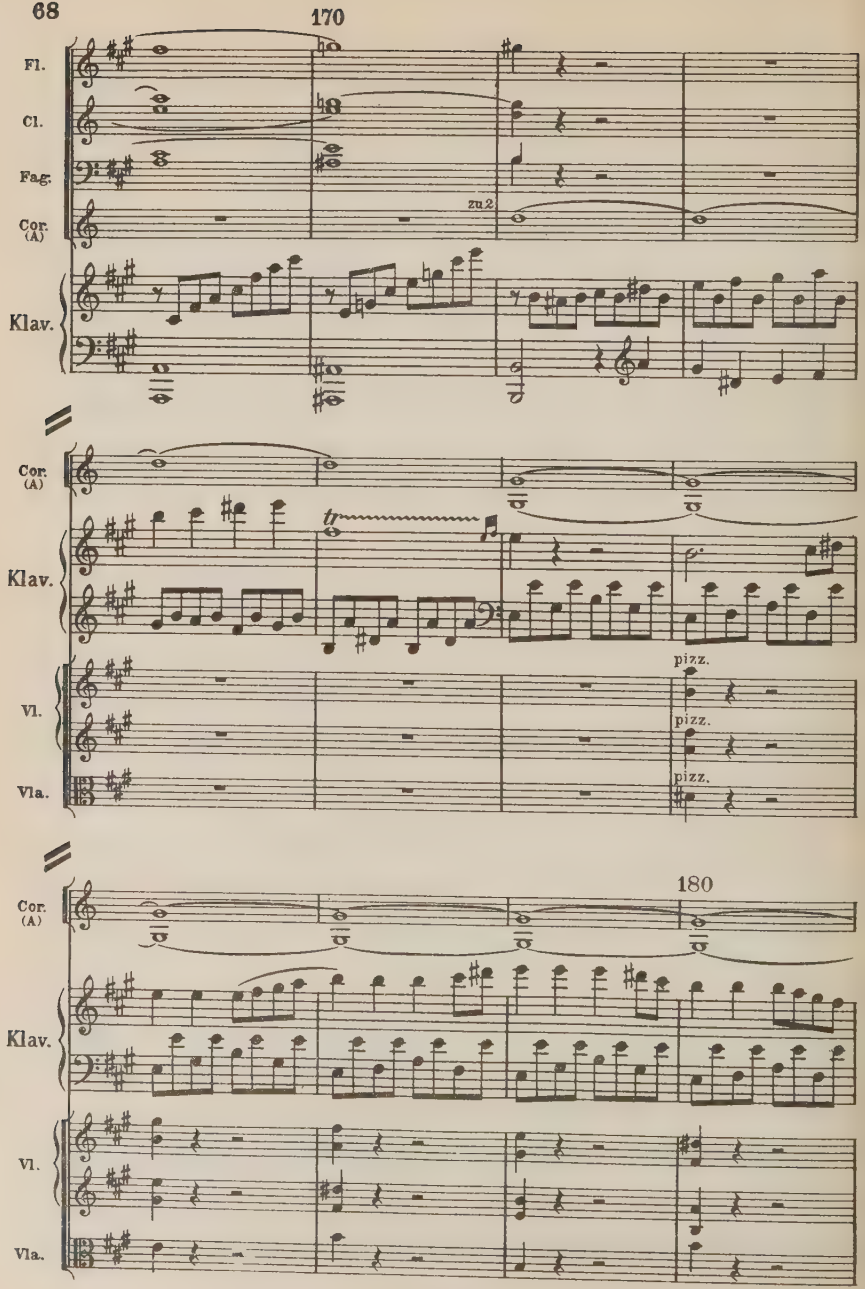
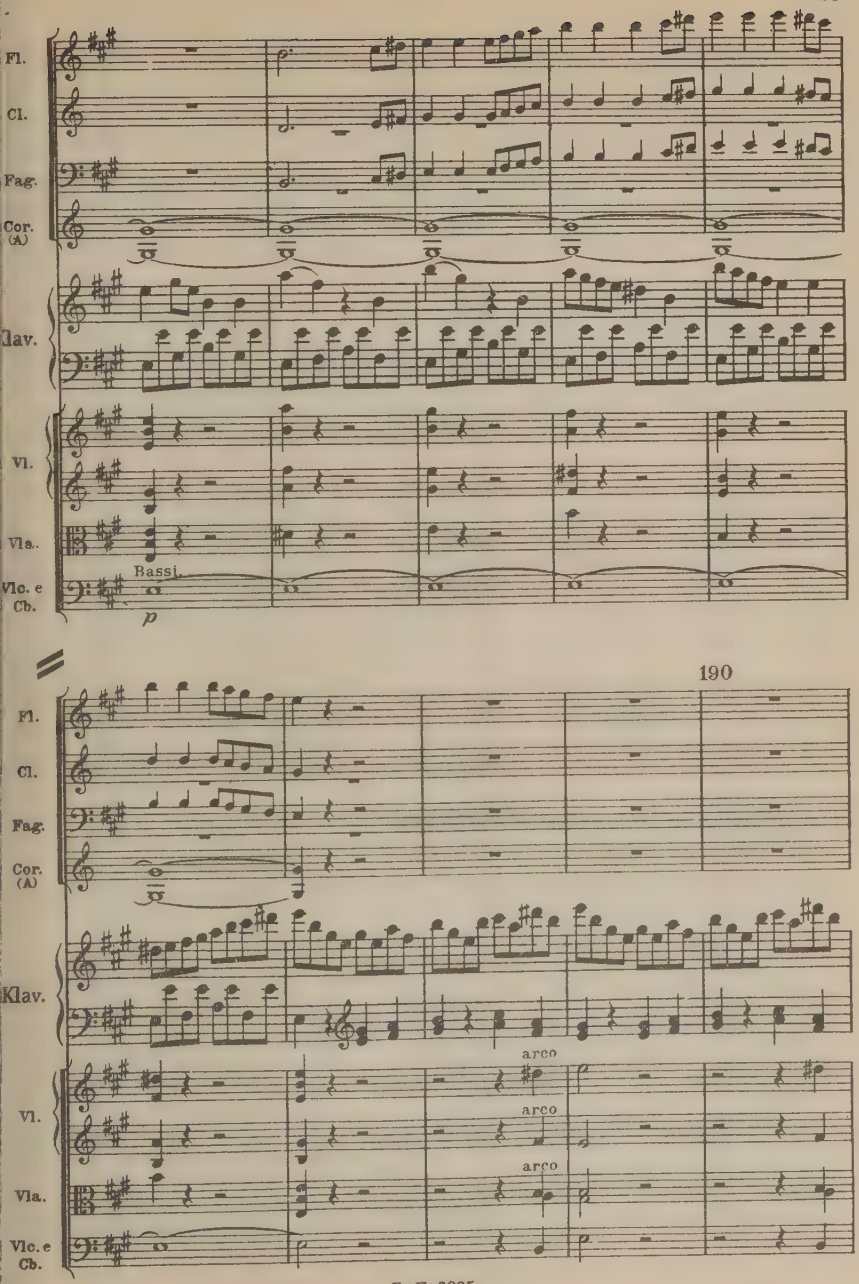
Vl.
Vla.
Vlc. e Cb.
160
Cl.
Fag.
Klav.


Fl.
Cl.
Klav.
Vl. I.
Vla.
Fl.
Cl.
Fag.
Klav.
Vl.
Vla.
Vlc.
Vlc.e Cb.


170
Fl.
Cl.
Fag.
Cor. (A)
zu 2
Klav.
Cor. (A)
Klav.
Vl.
Vla.
pizz.
pizz.
pizz.
180
Cor. (A)
Klav.
Vl.
Vla.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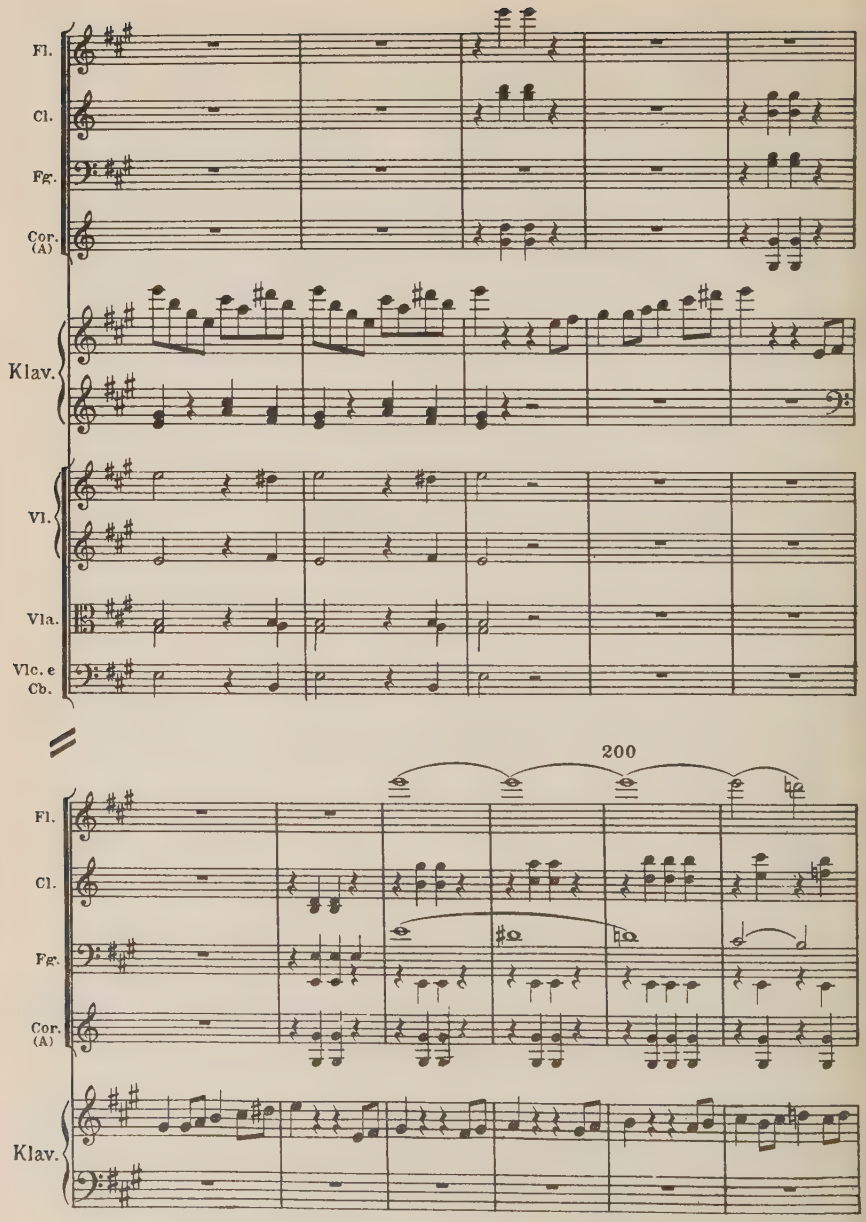
arco
arco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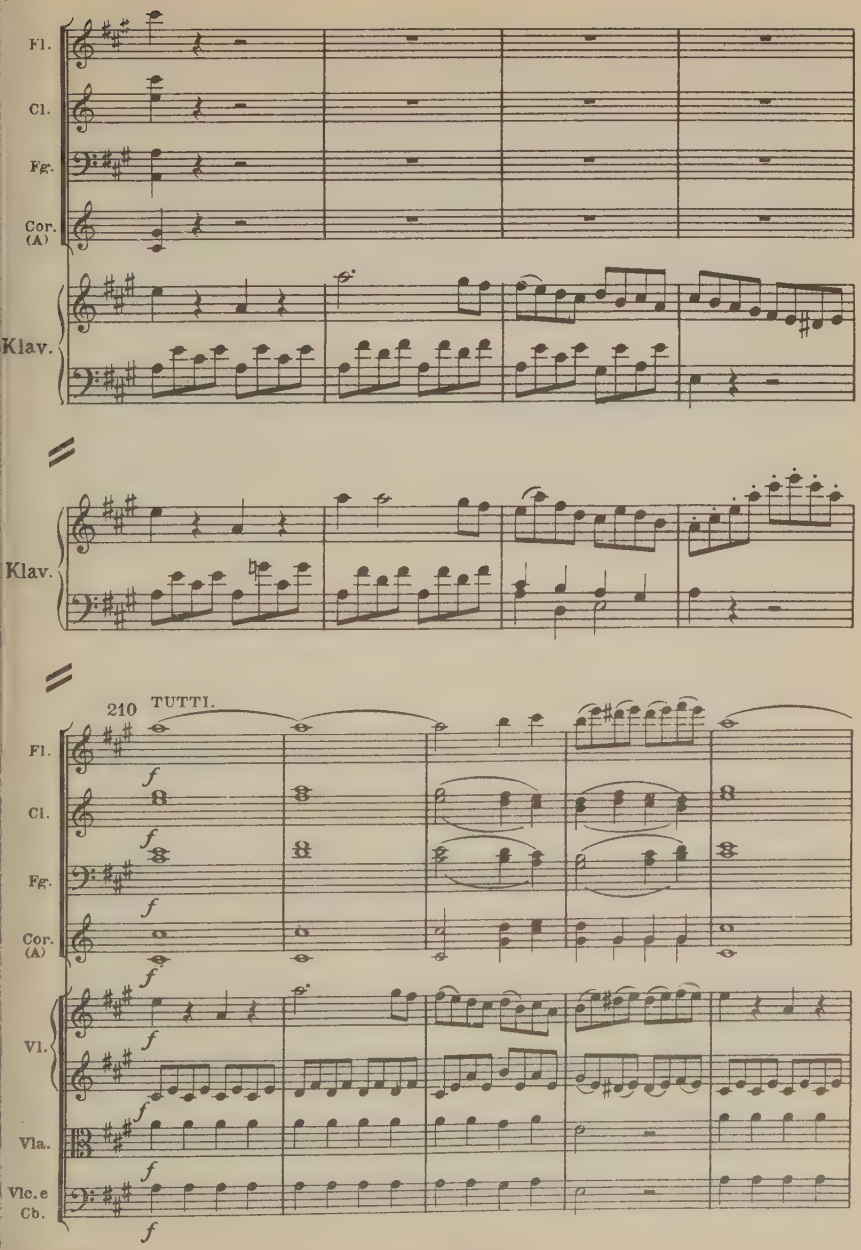
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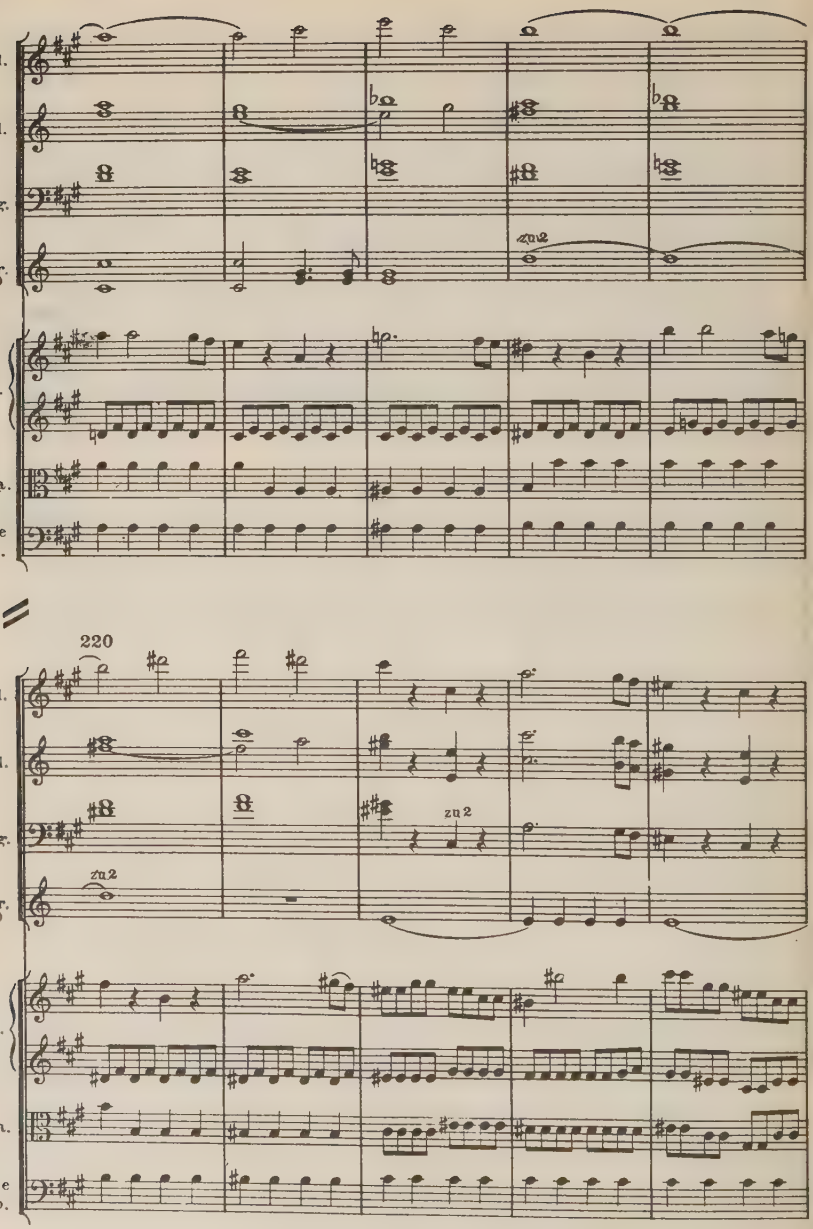
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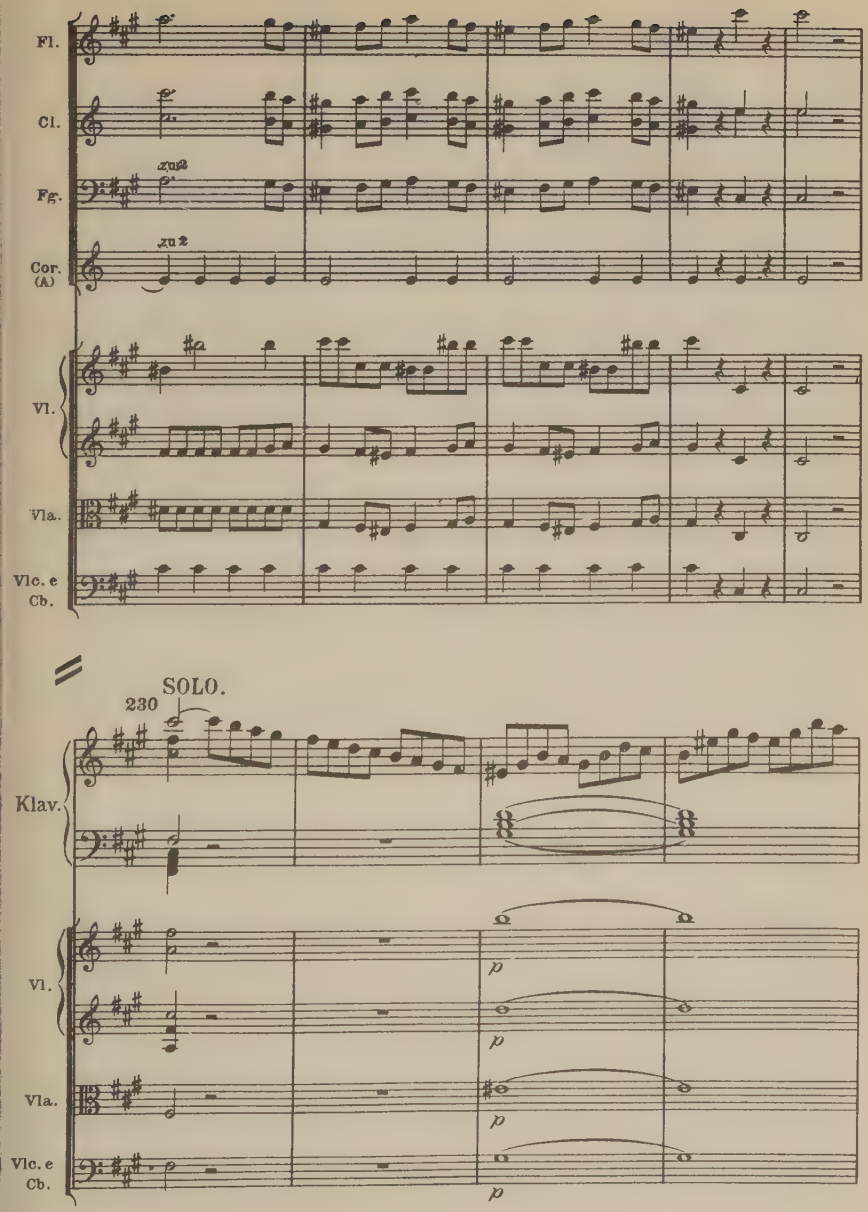
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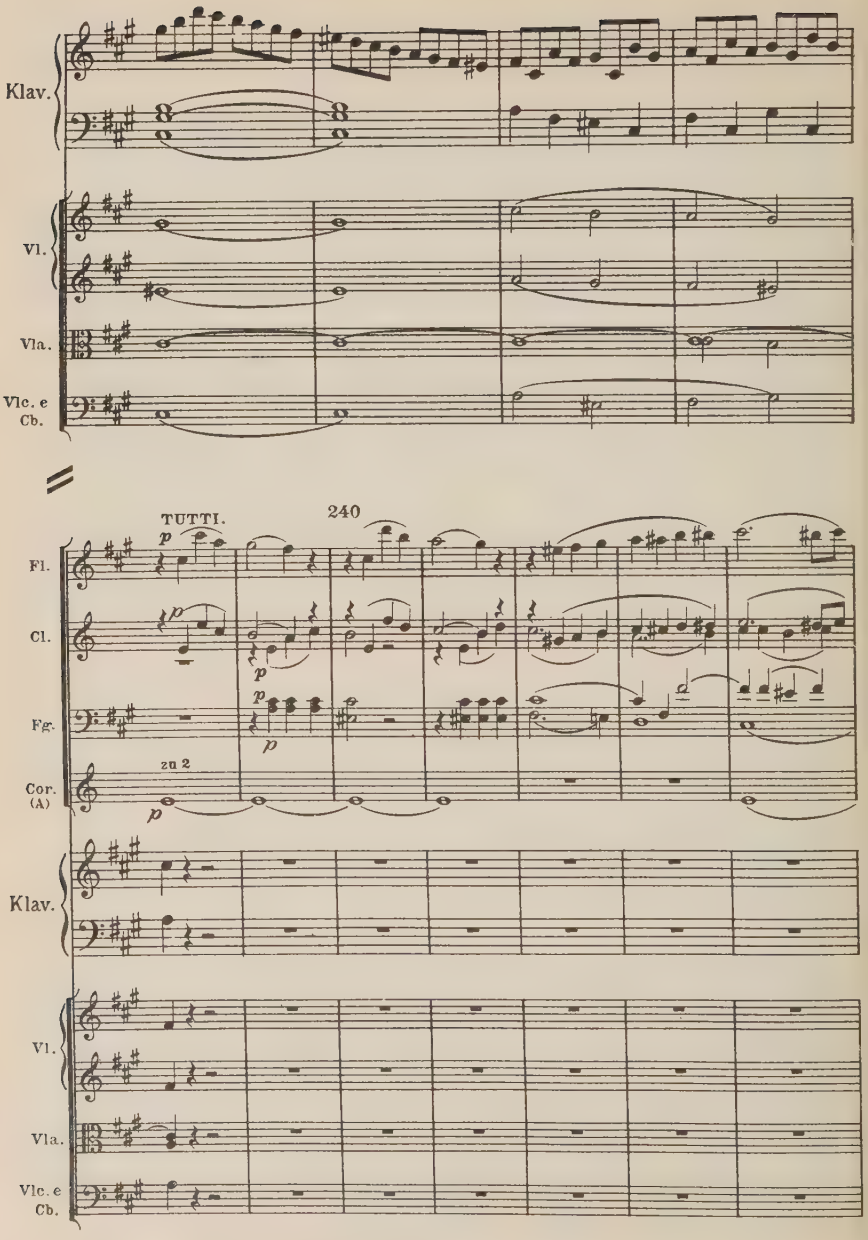
p
p
p
p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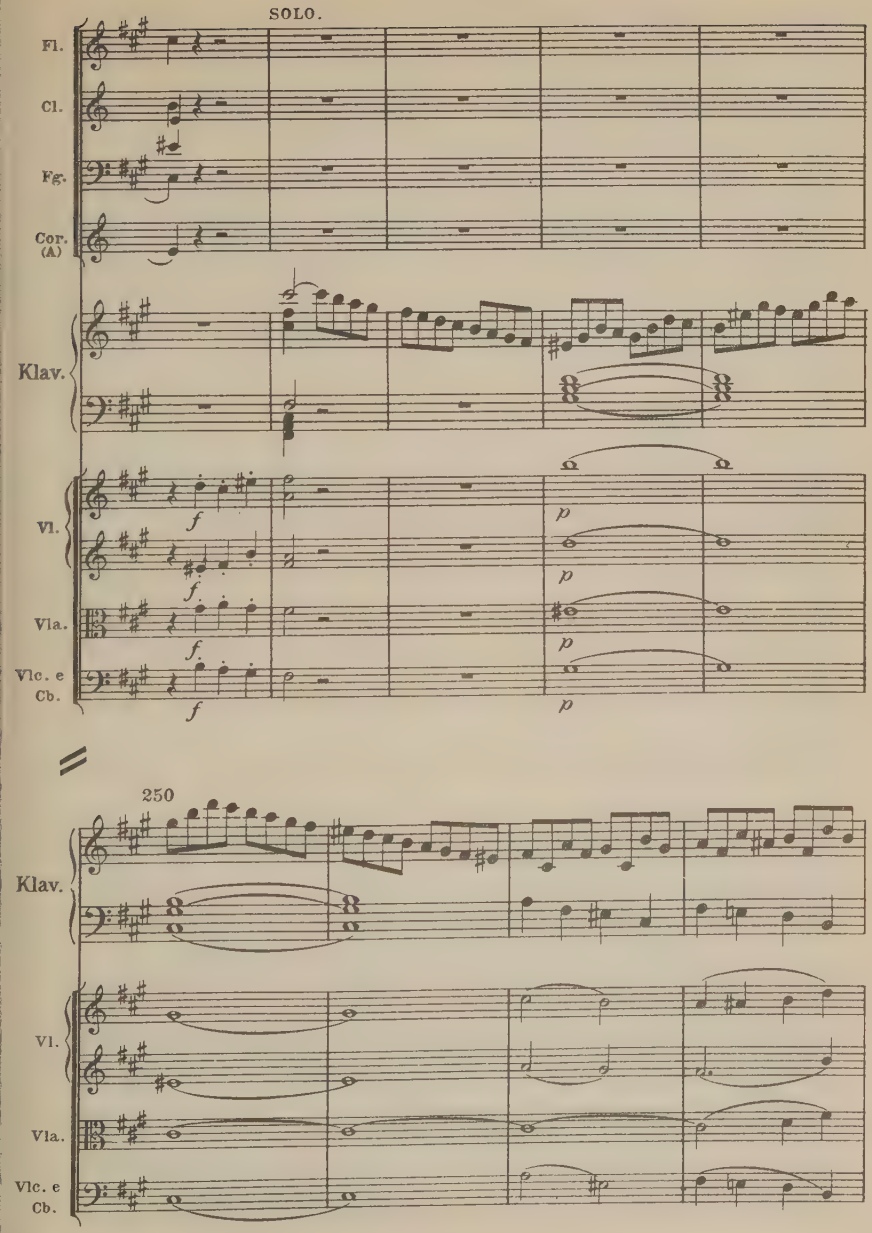
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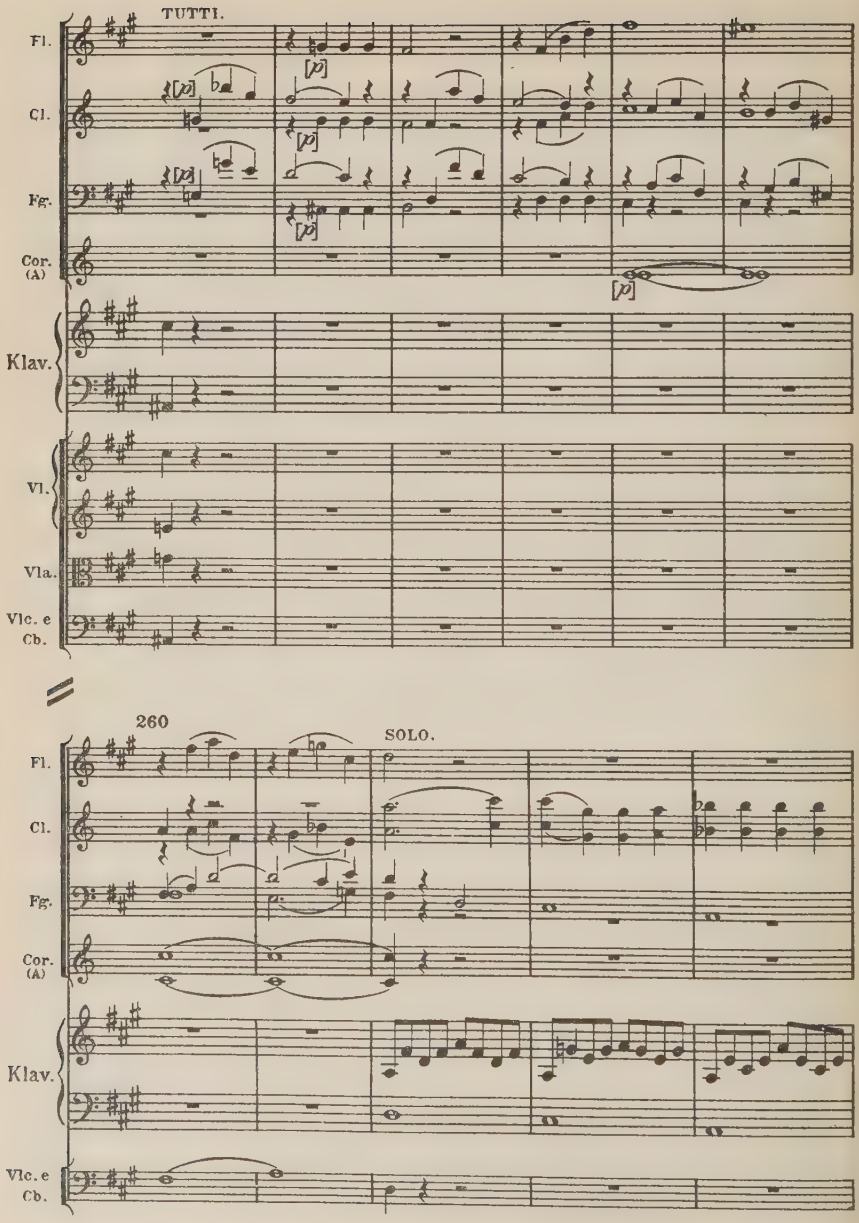
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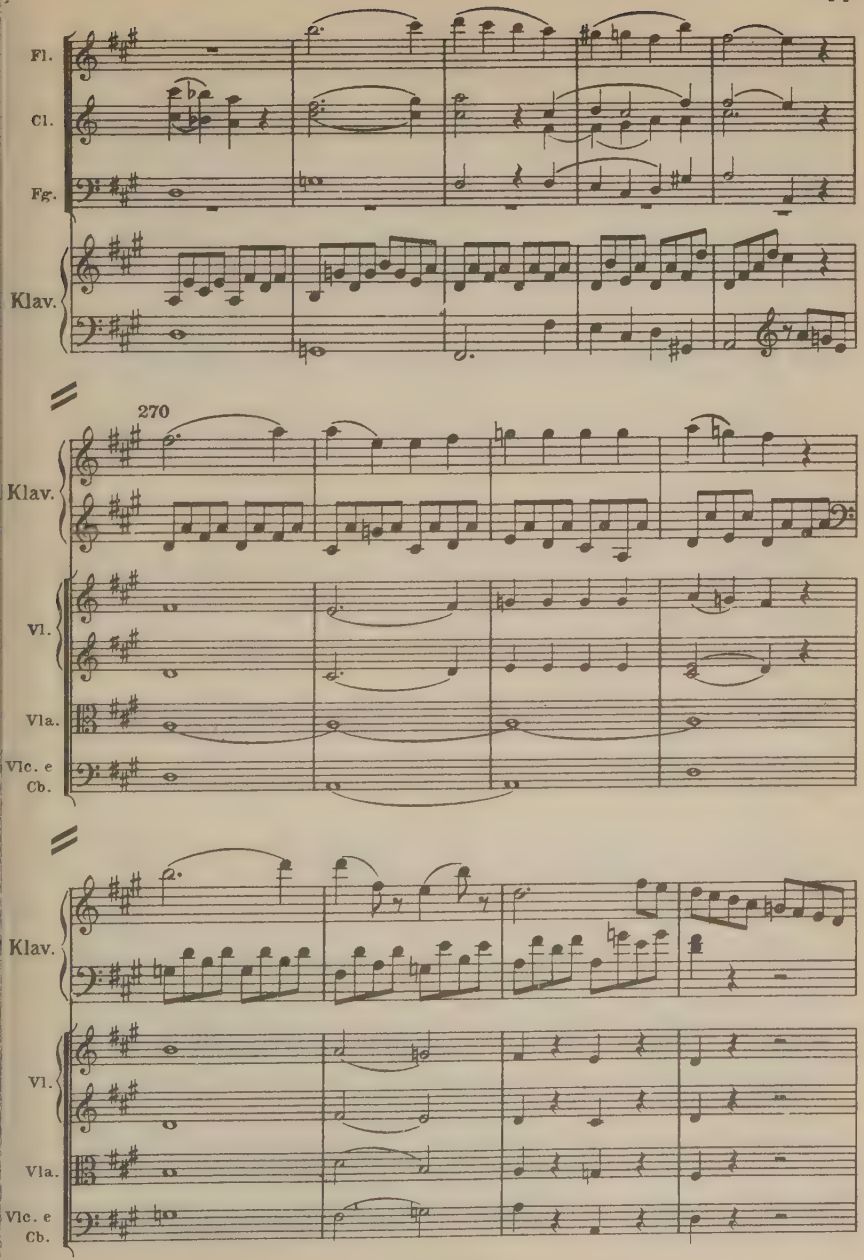
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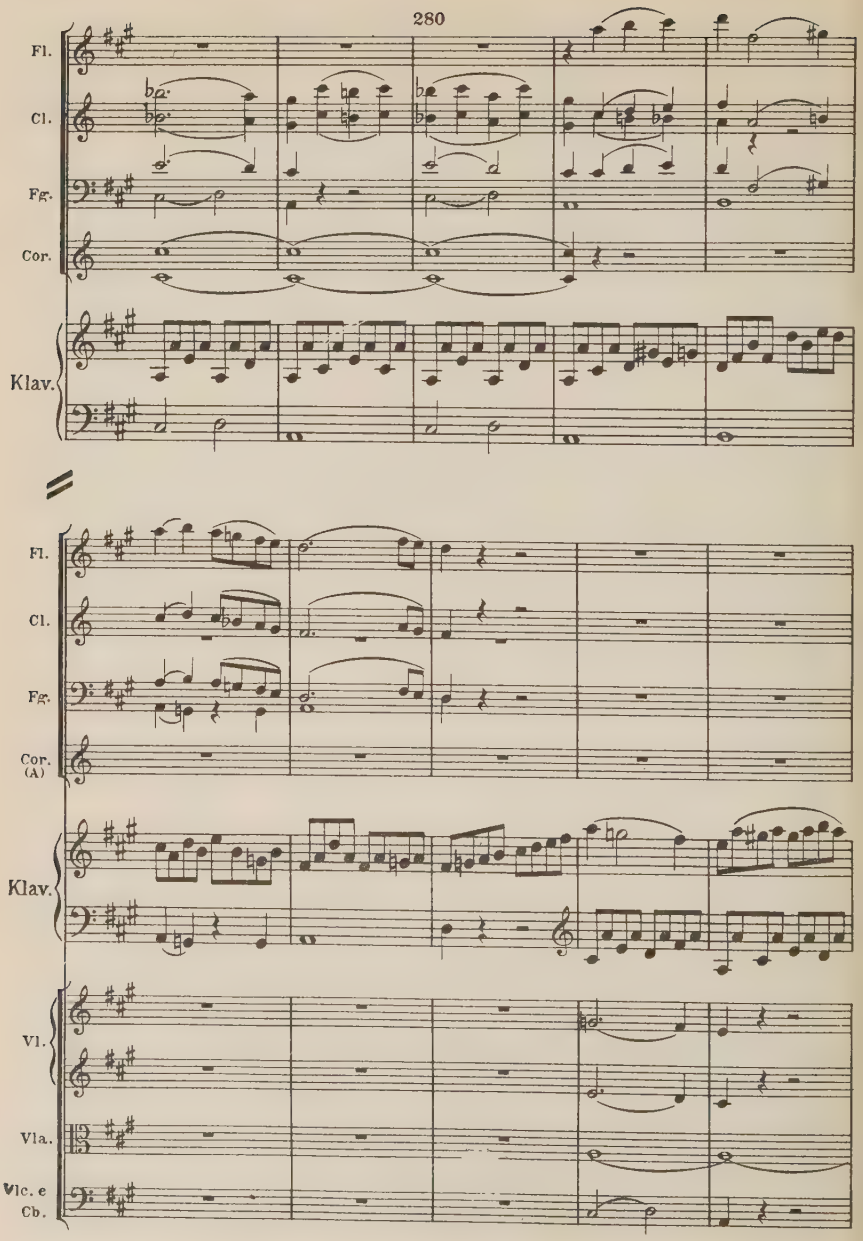
Cb.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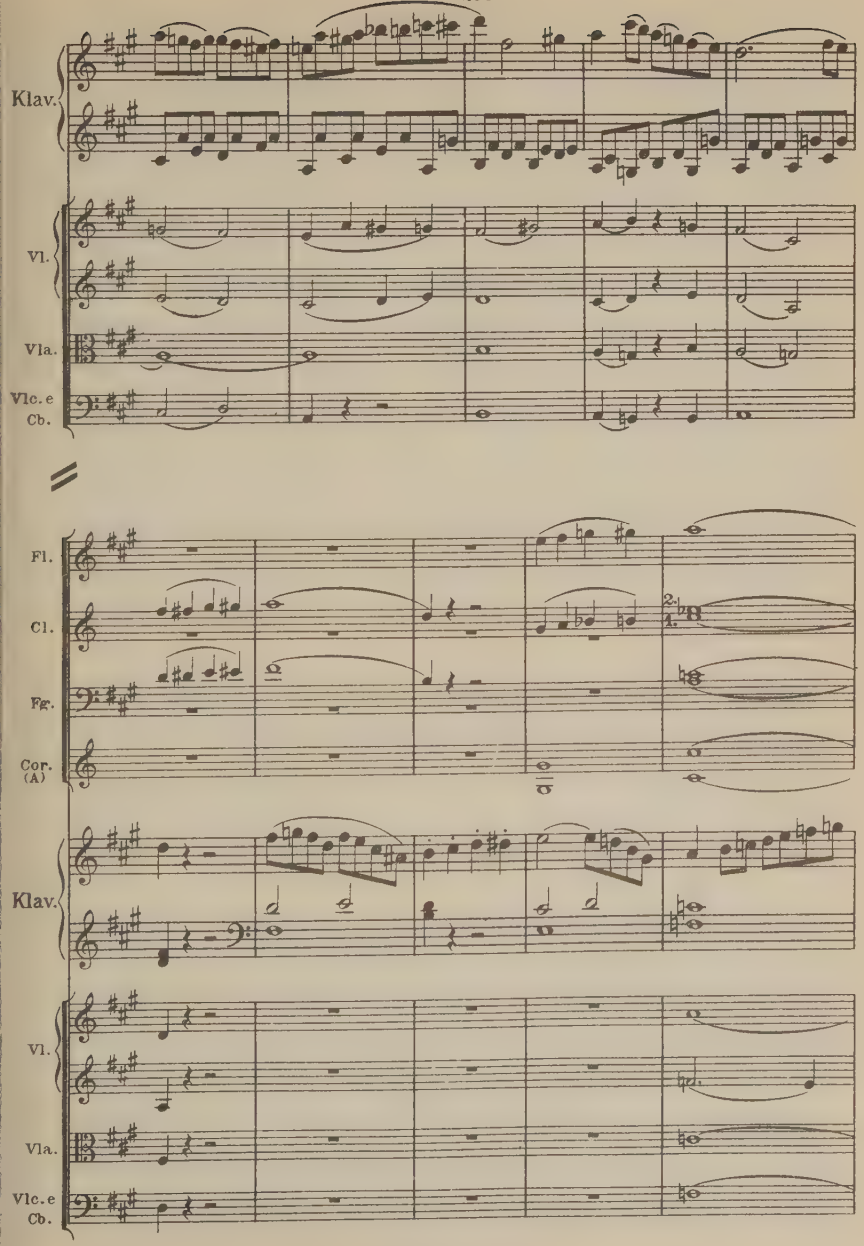
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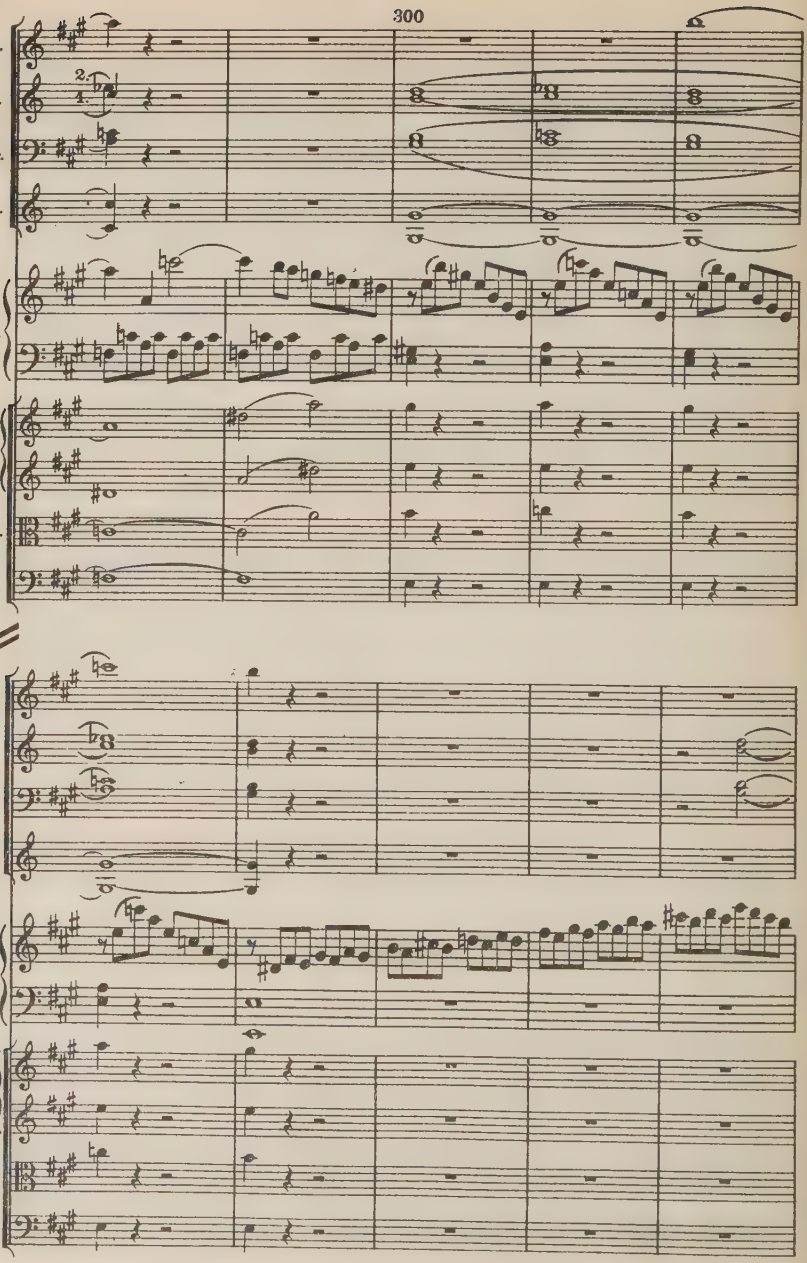
Cb.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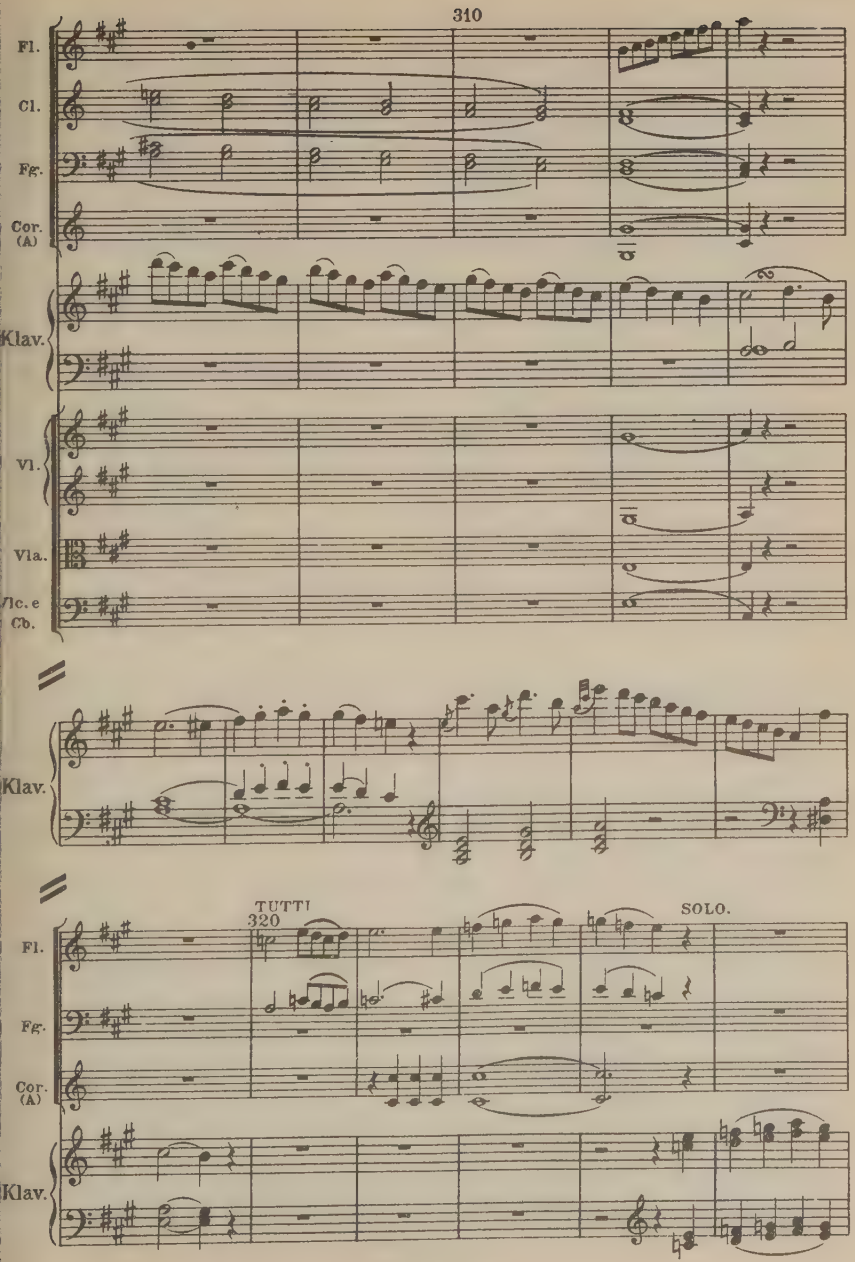
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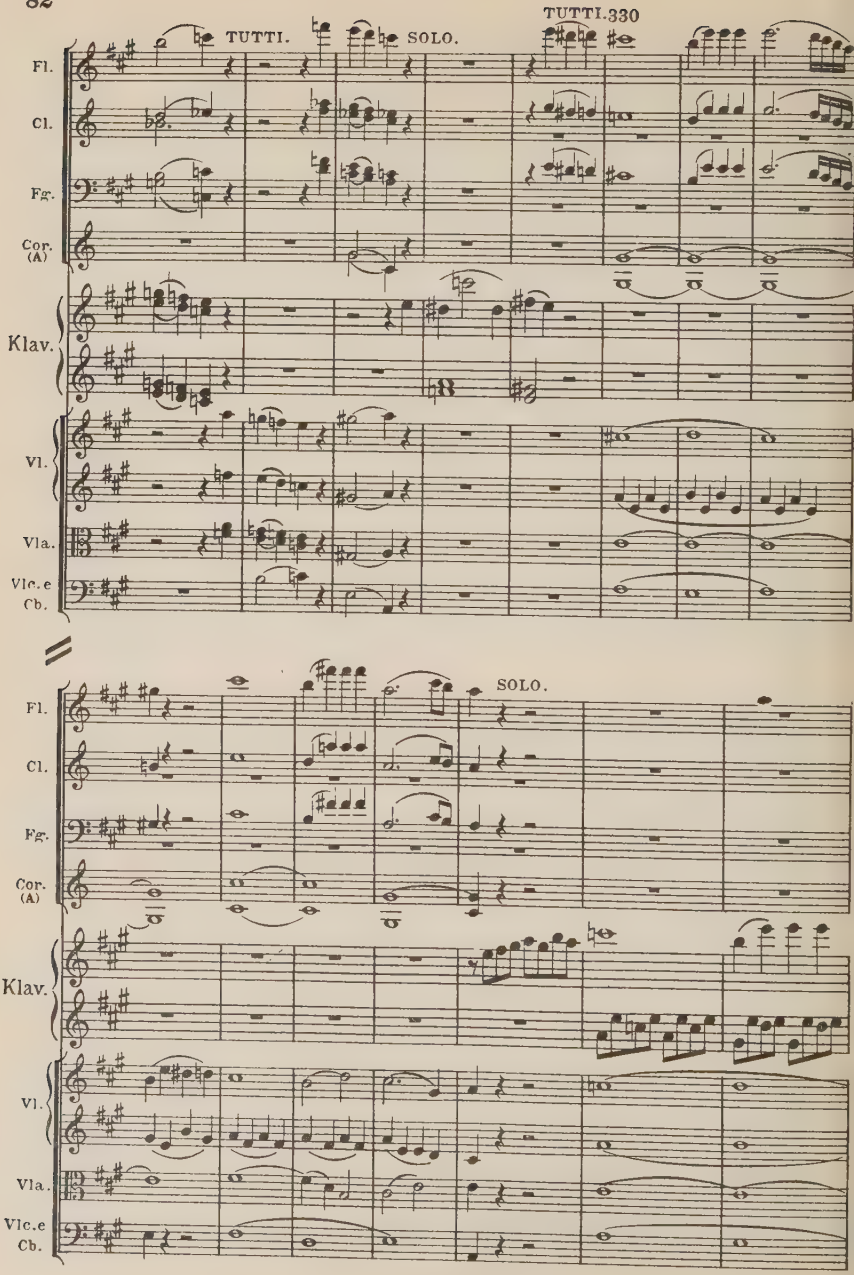
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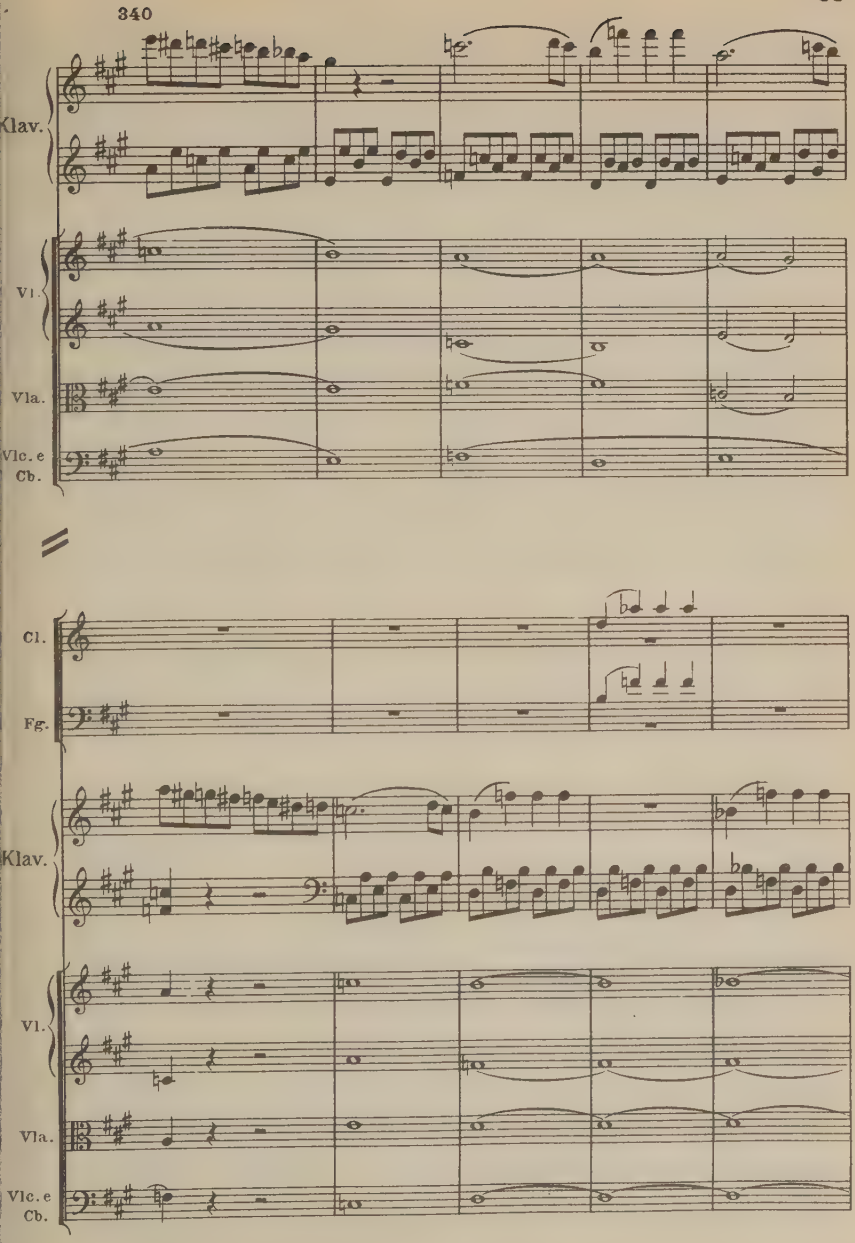
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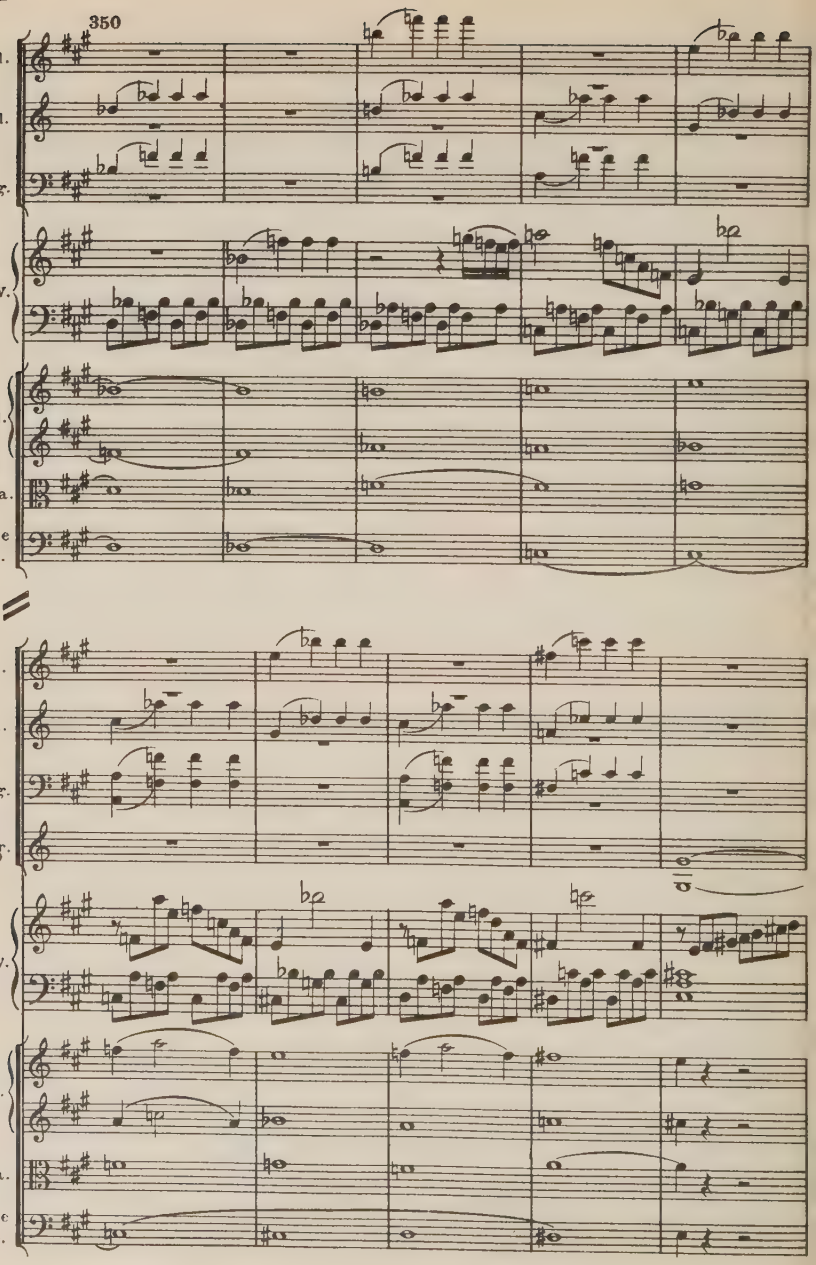
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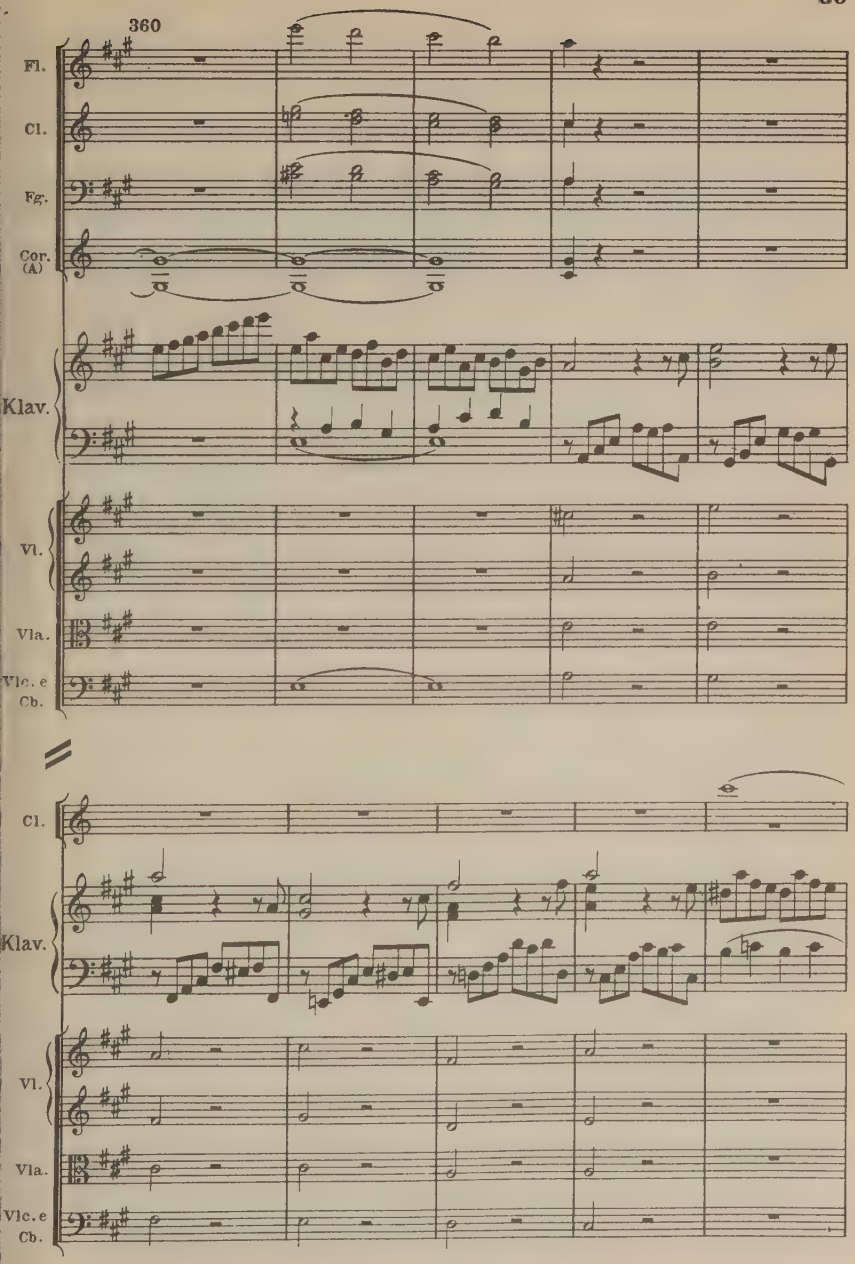
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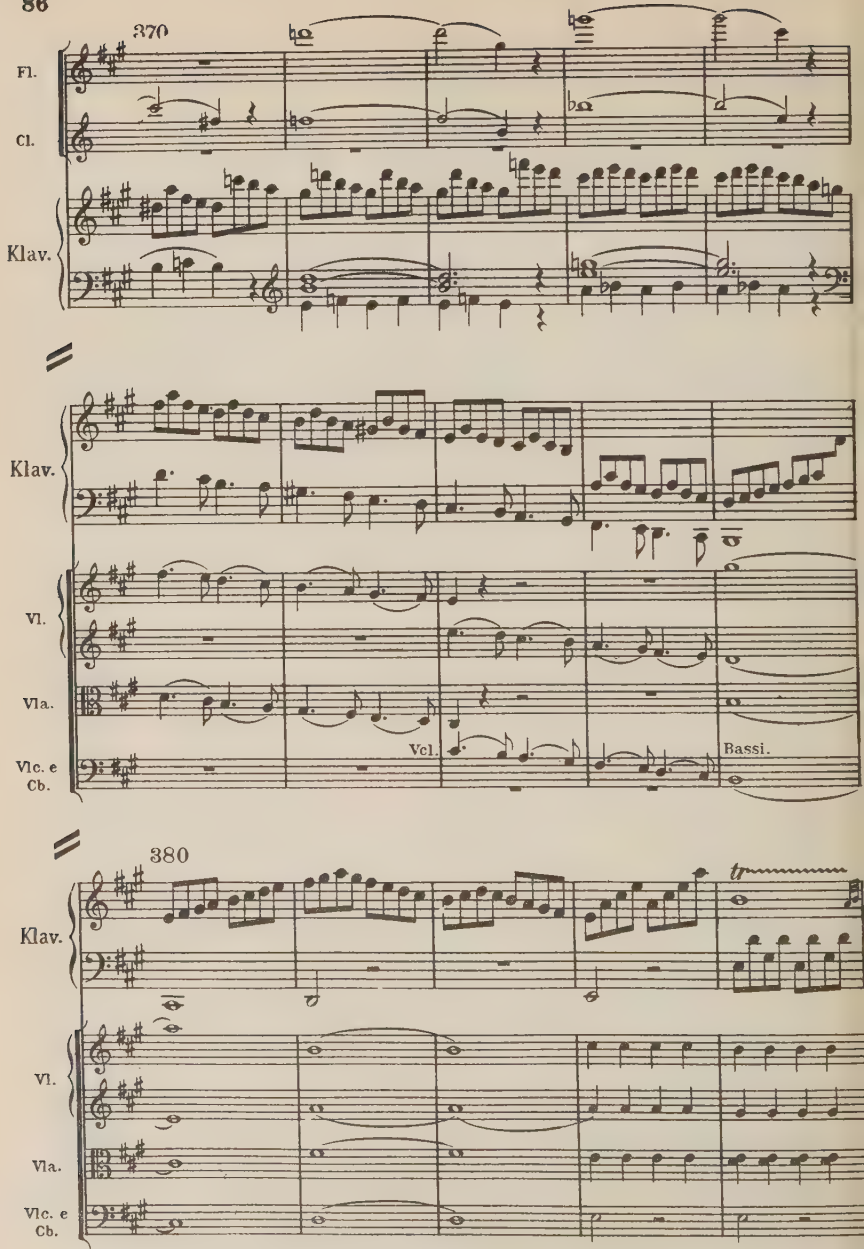
370
Fl.
Cl.
Klav.
Klav.
Vl.
Vla.
Vlc. e Cb.
Vcl.
Bassi.
380
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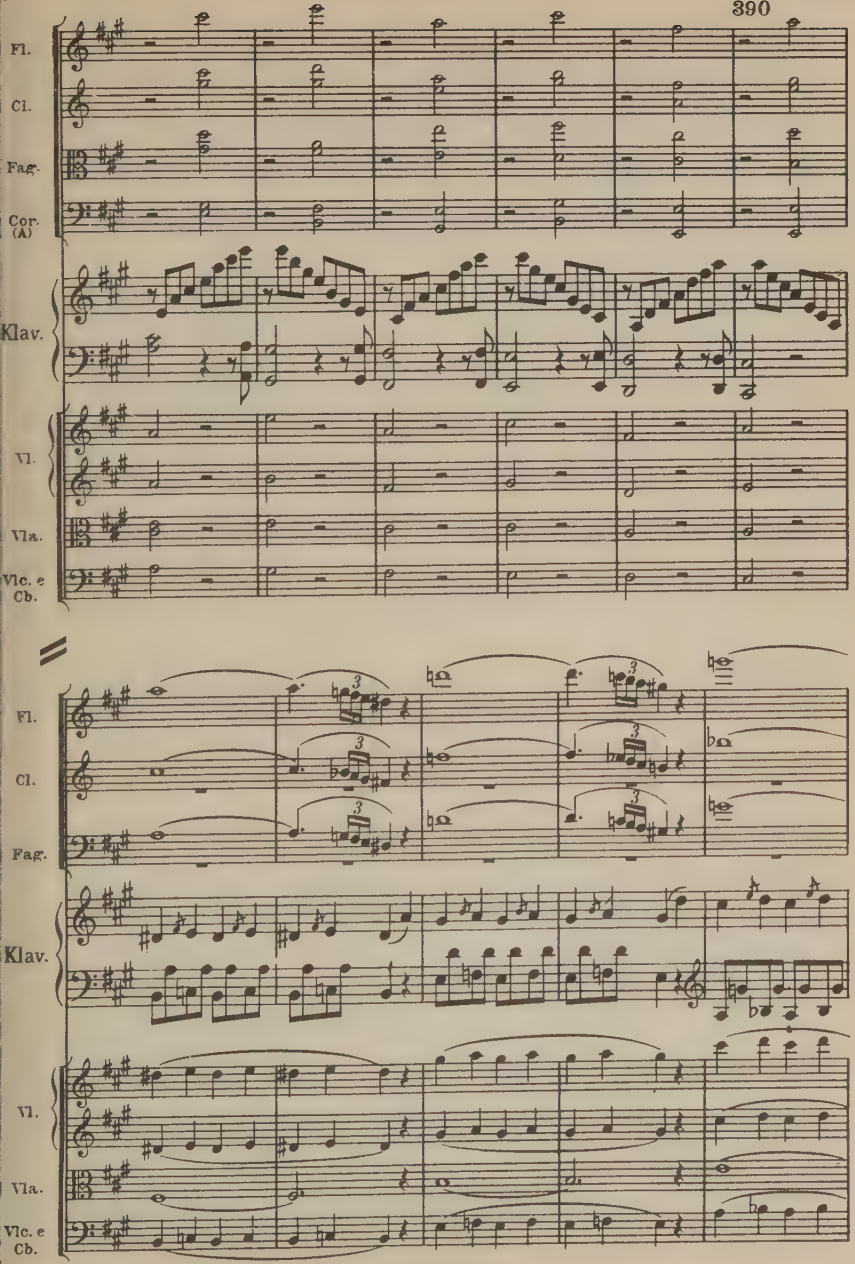
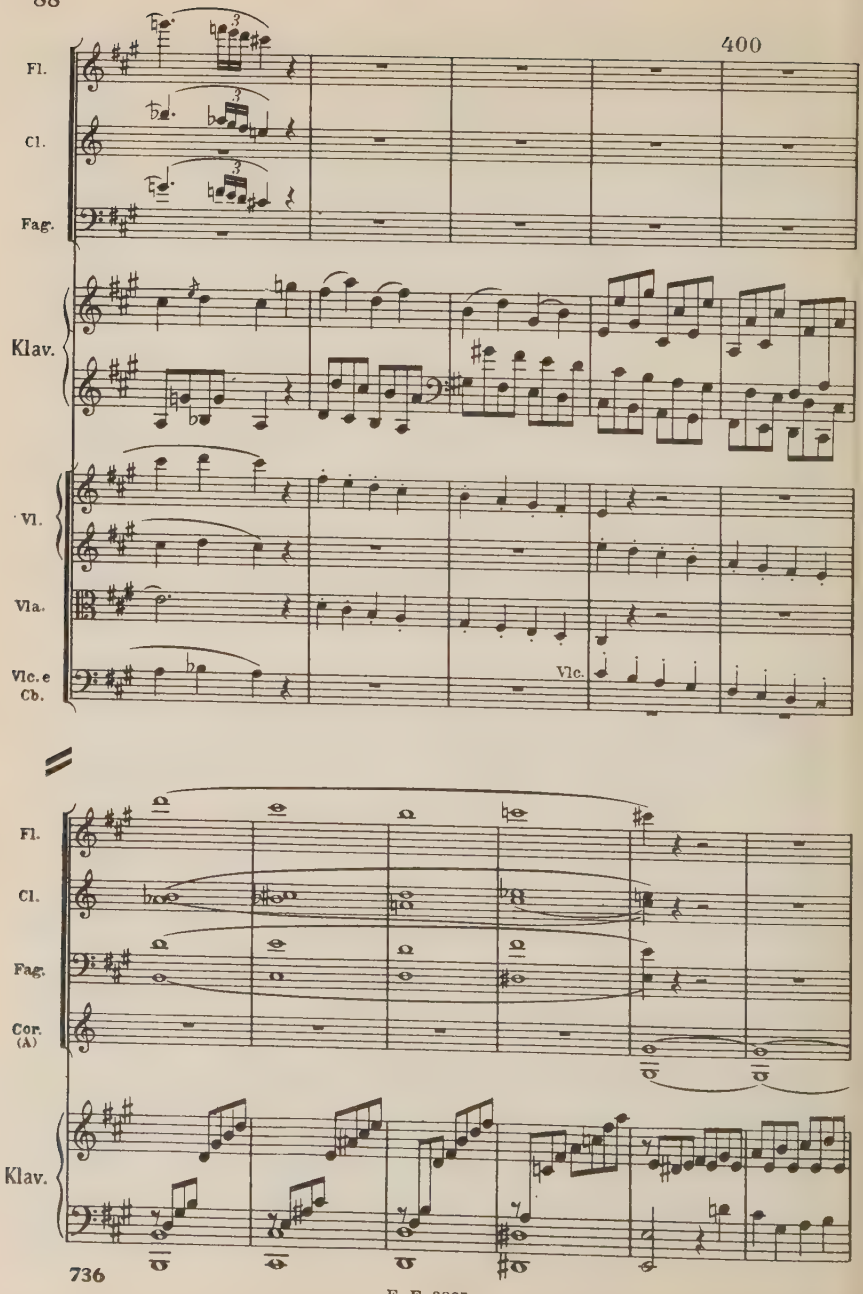
Vl.
Vla.
Vlc. e Cb.

390

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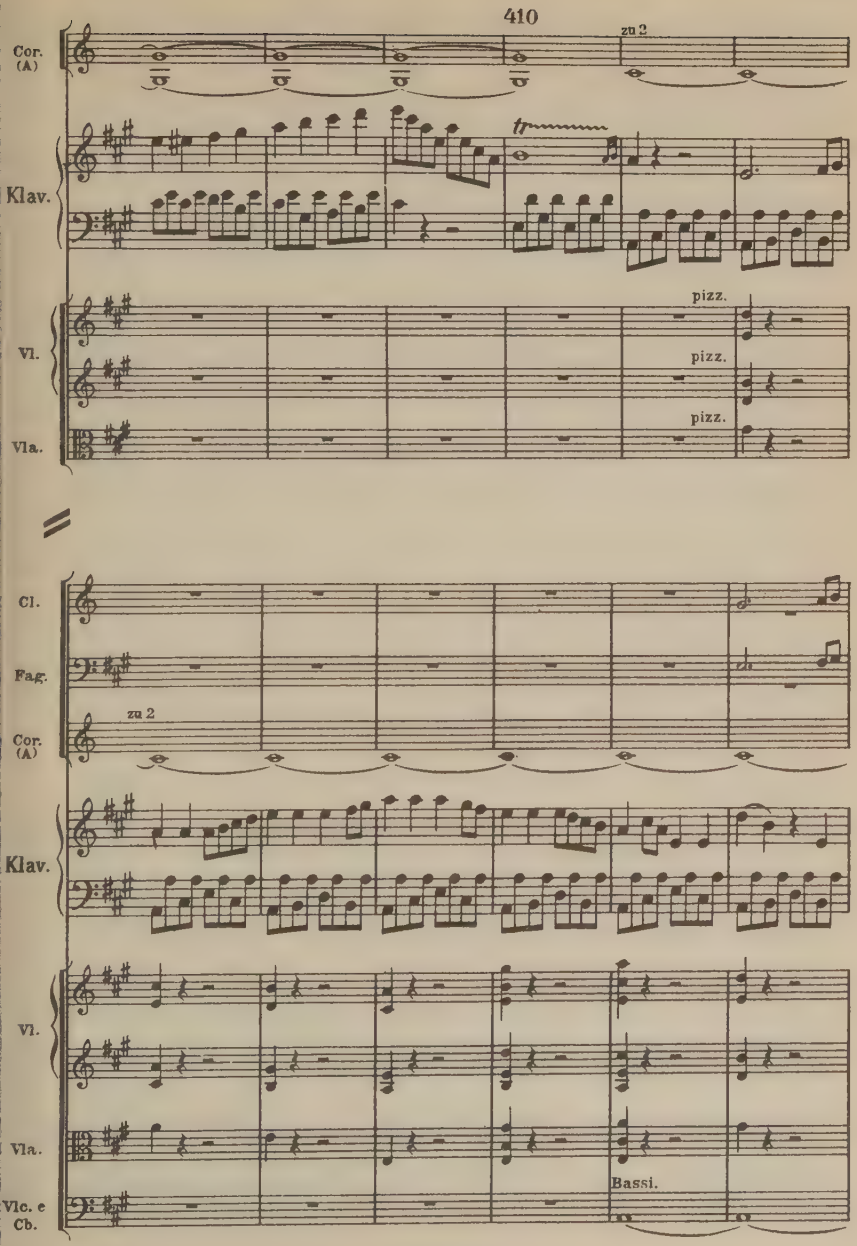
Vlc.e Cb.
Vlc.
Fl.
Cl.
Fag.
Cor. (A)
Klav.
736


410
Cor. (A)
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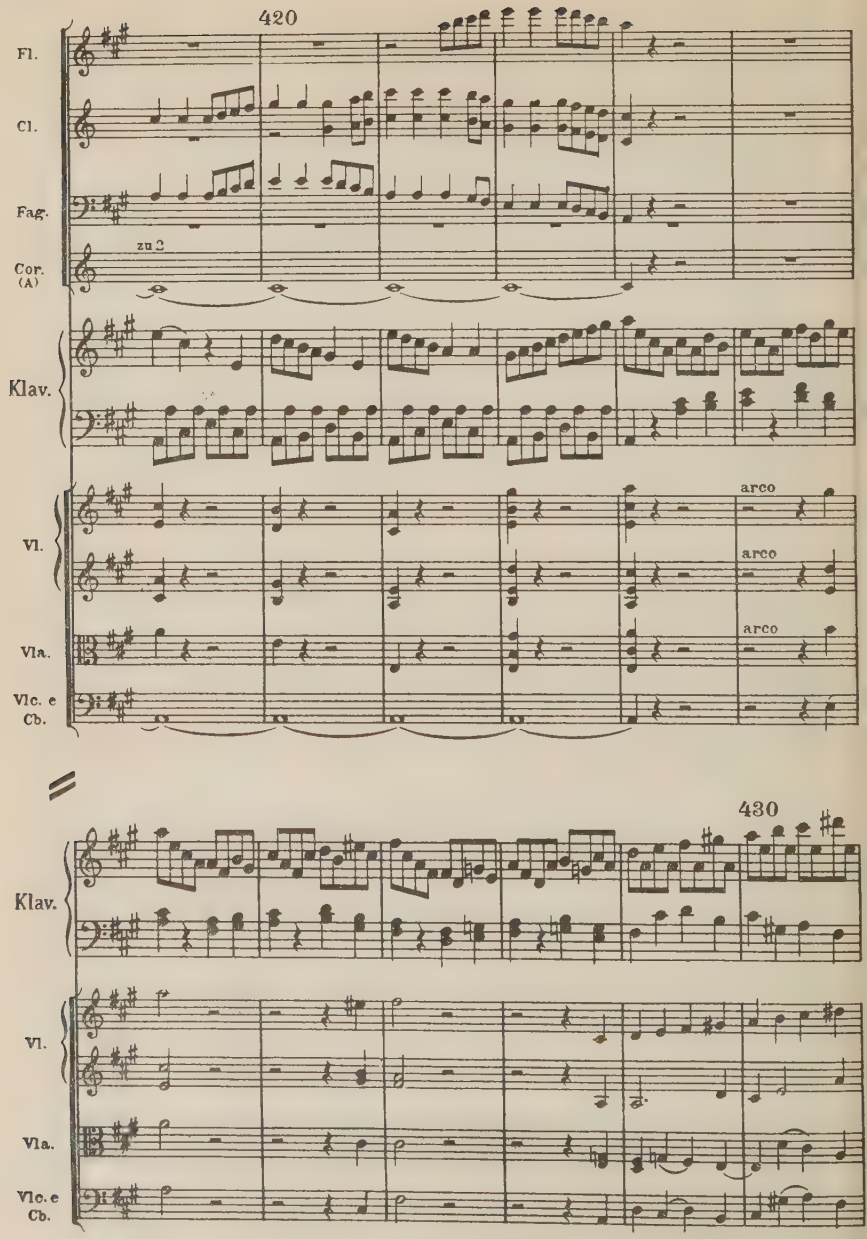
Klav.
Vl.
pizz.
pizz.
pizz.
Vla.
Cl.
Fag.
zu 2
Cor. (A)
Klav.
Vl.
Vla.
Bassi.
Vlc. e Cb.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Fl.
Cl.
Fag.
zu 2
Cor. (A)
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arco
arco
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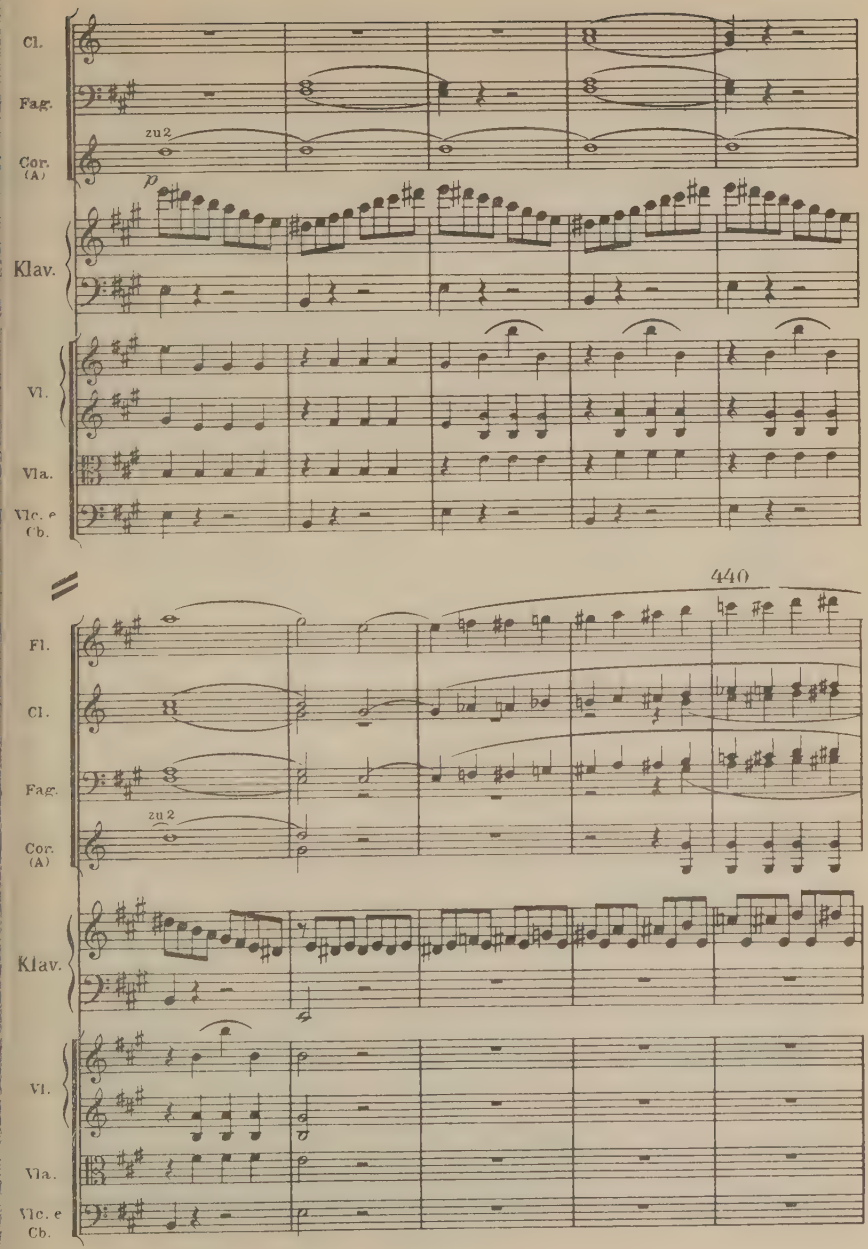
Vlc. e Cb.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zu 2
p
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Vl.
Vla.
Vlc. e Cb.
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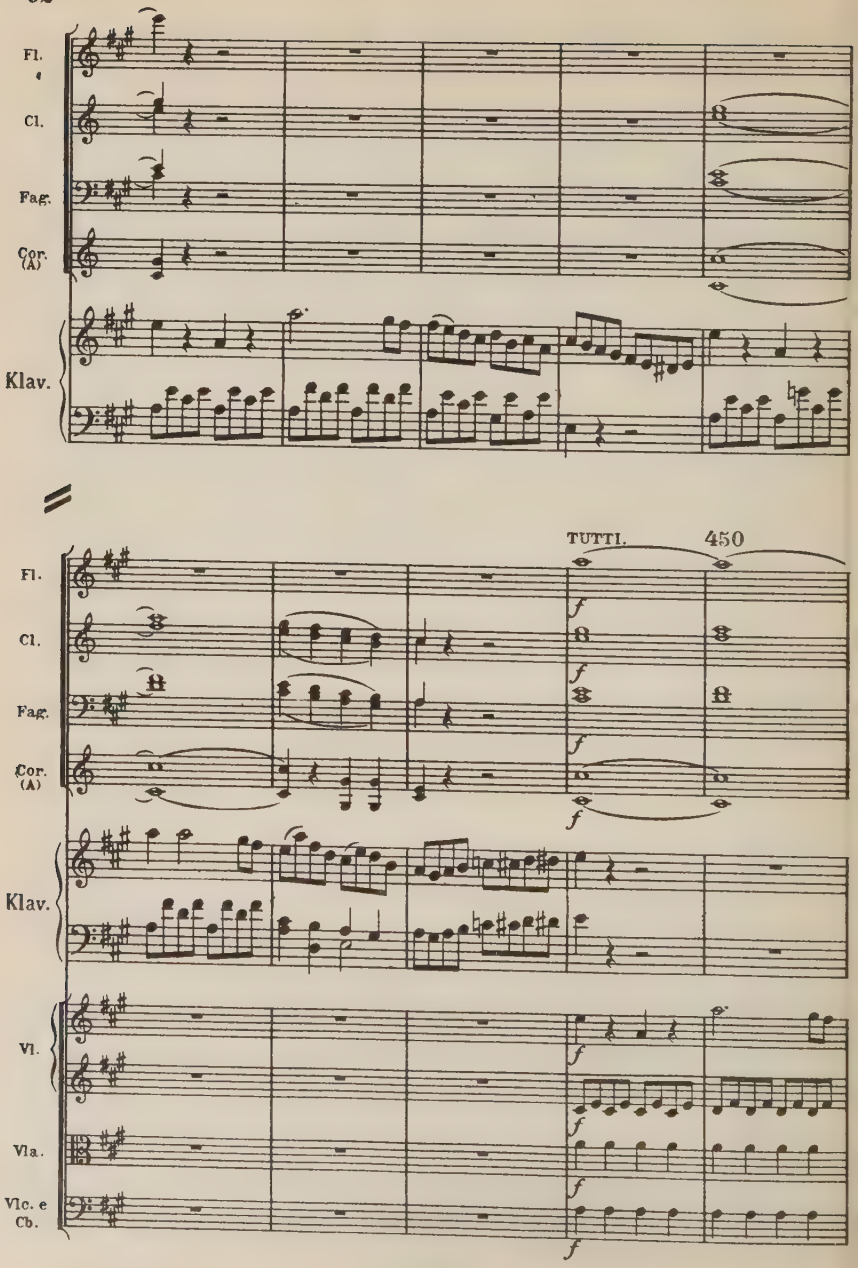
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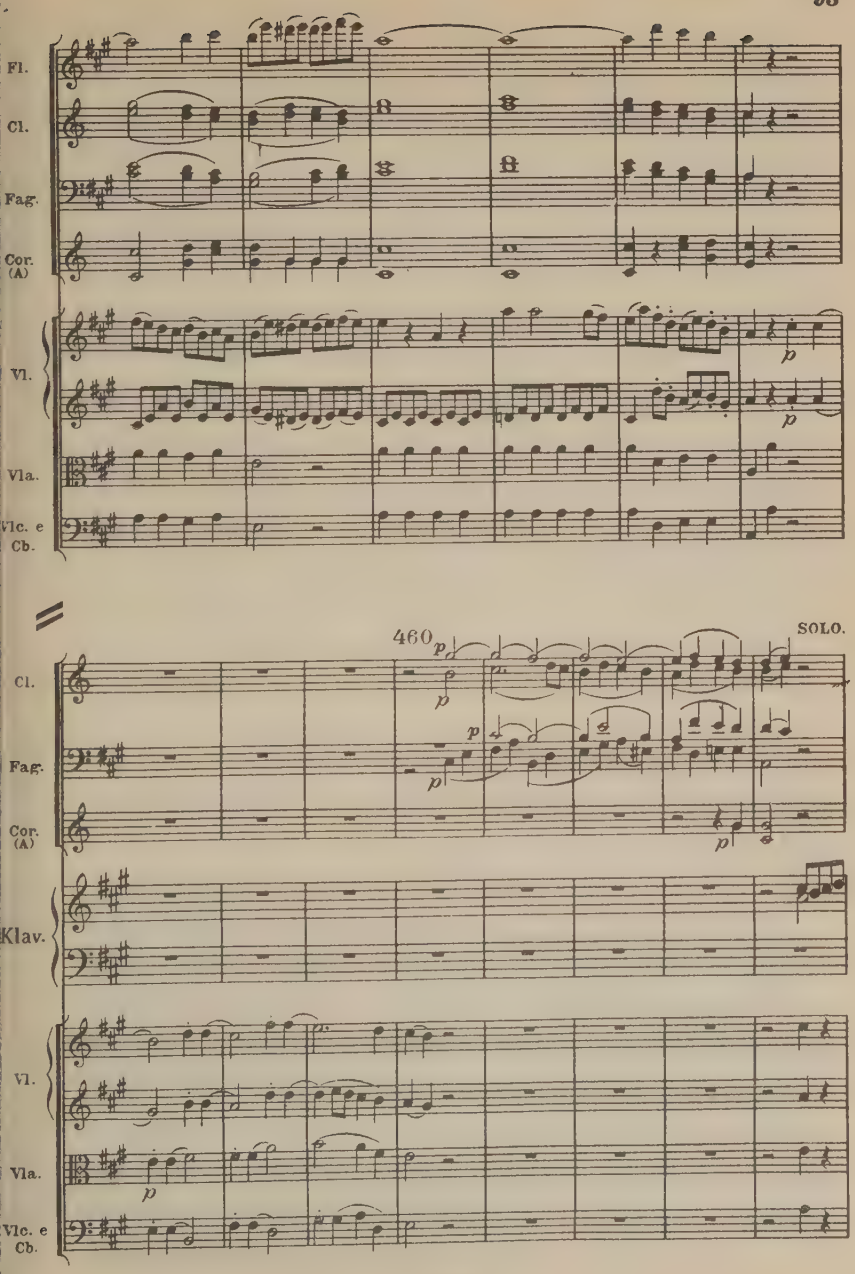
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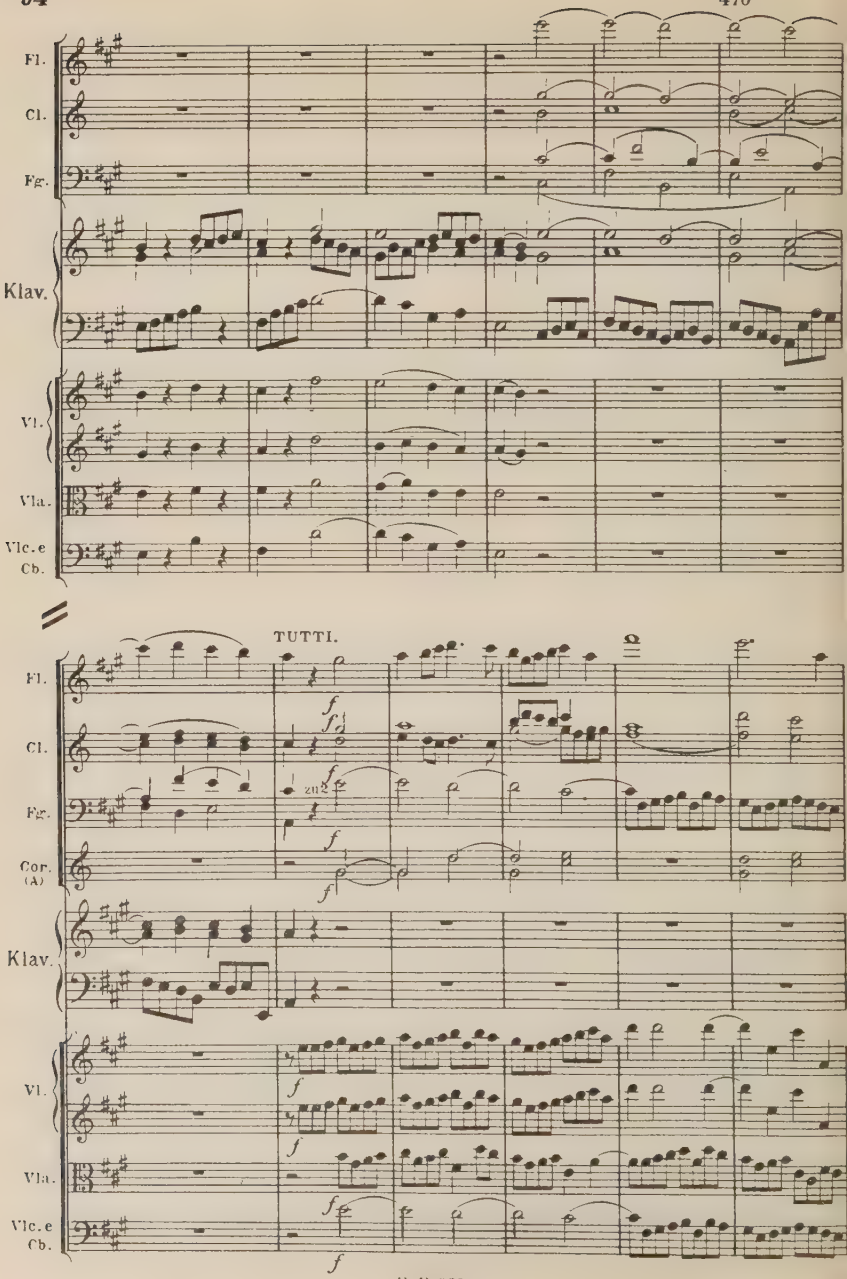
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Cb.
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Cor.
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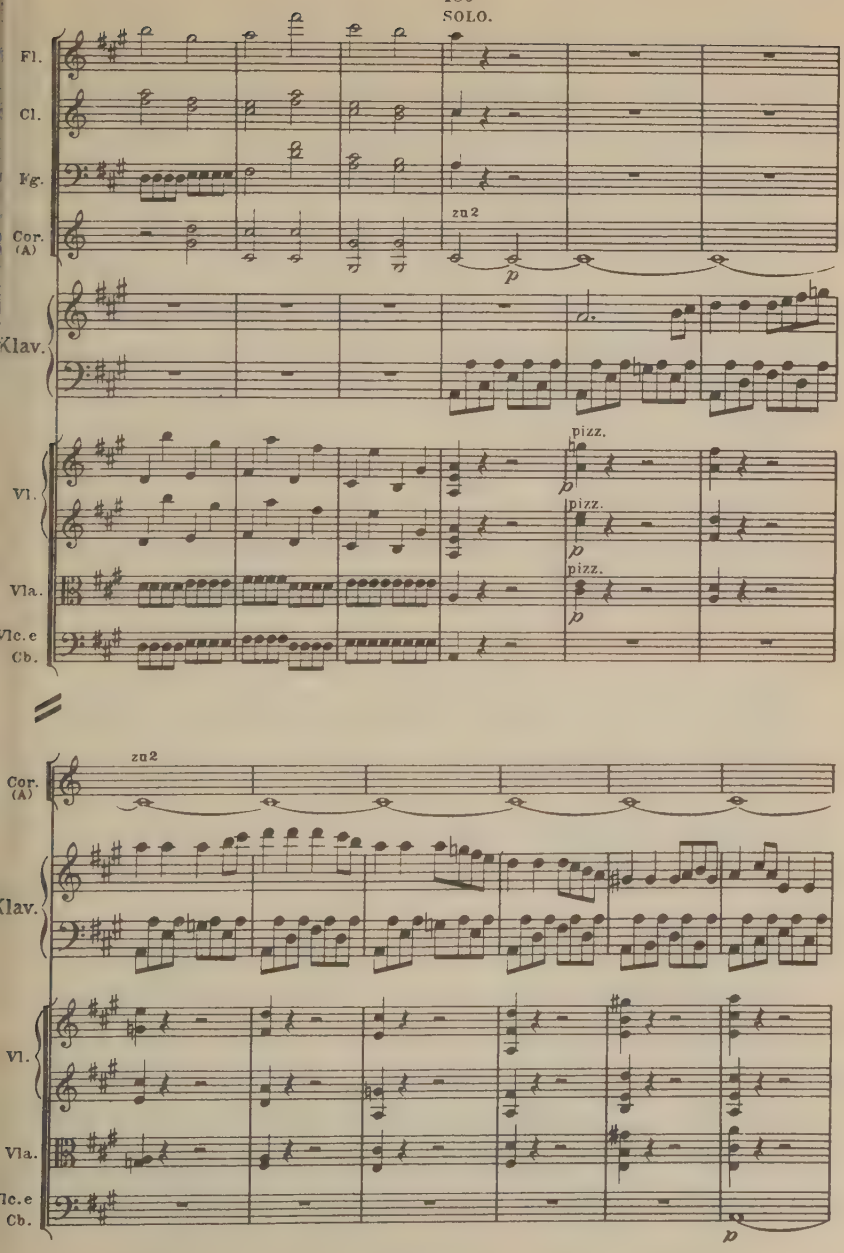
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pizz.
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Vl.
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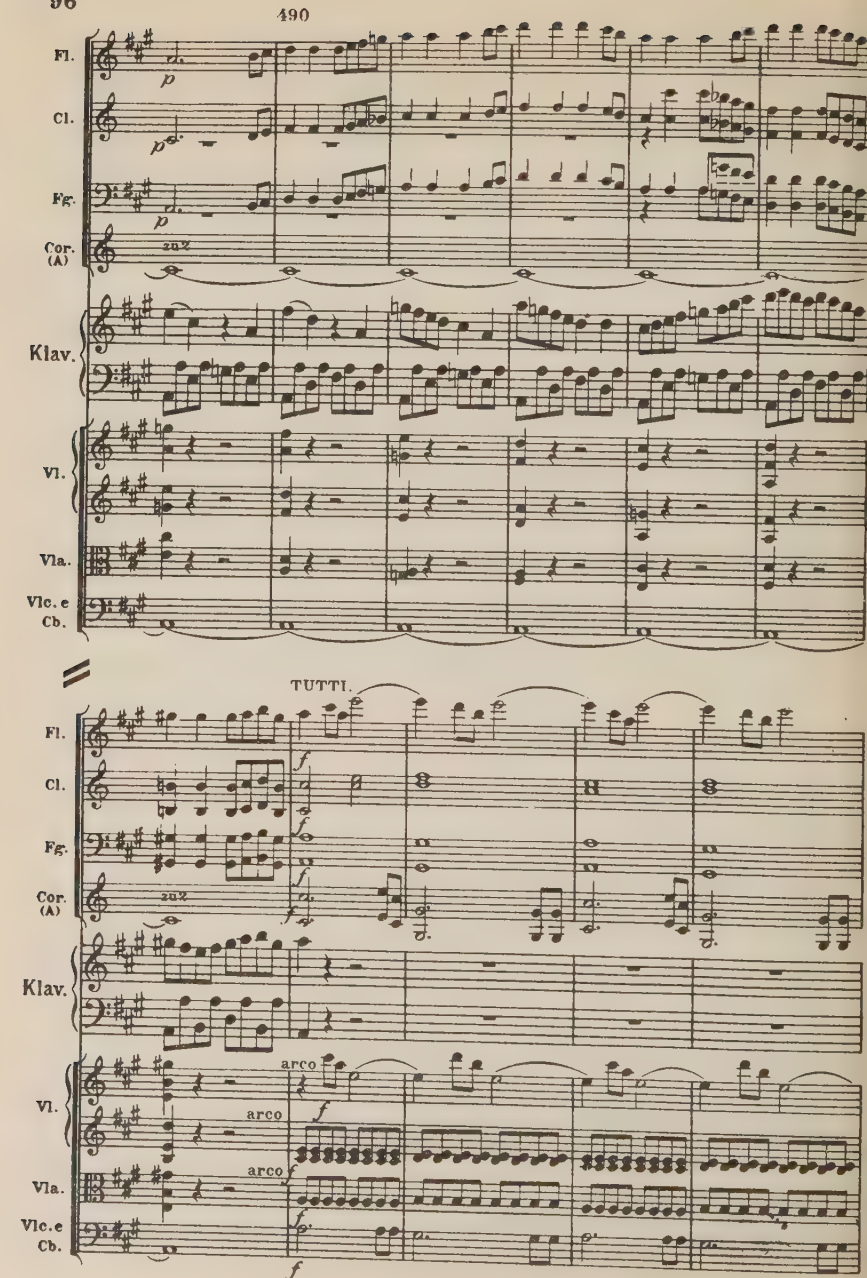
Vlc.e Cb.
p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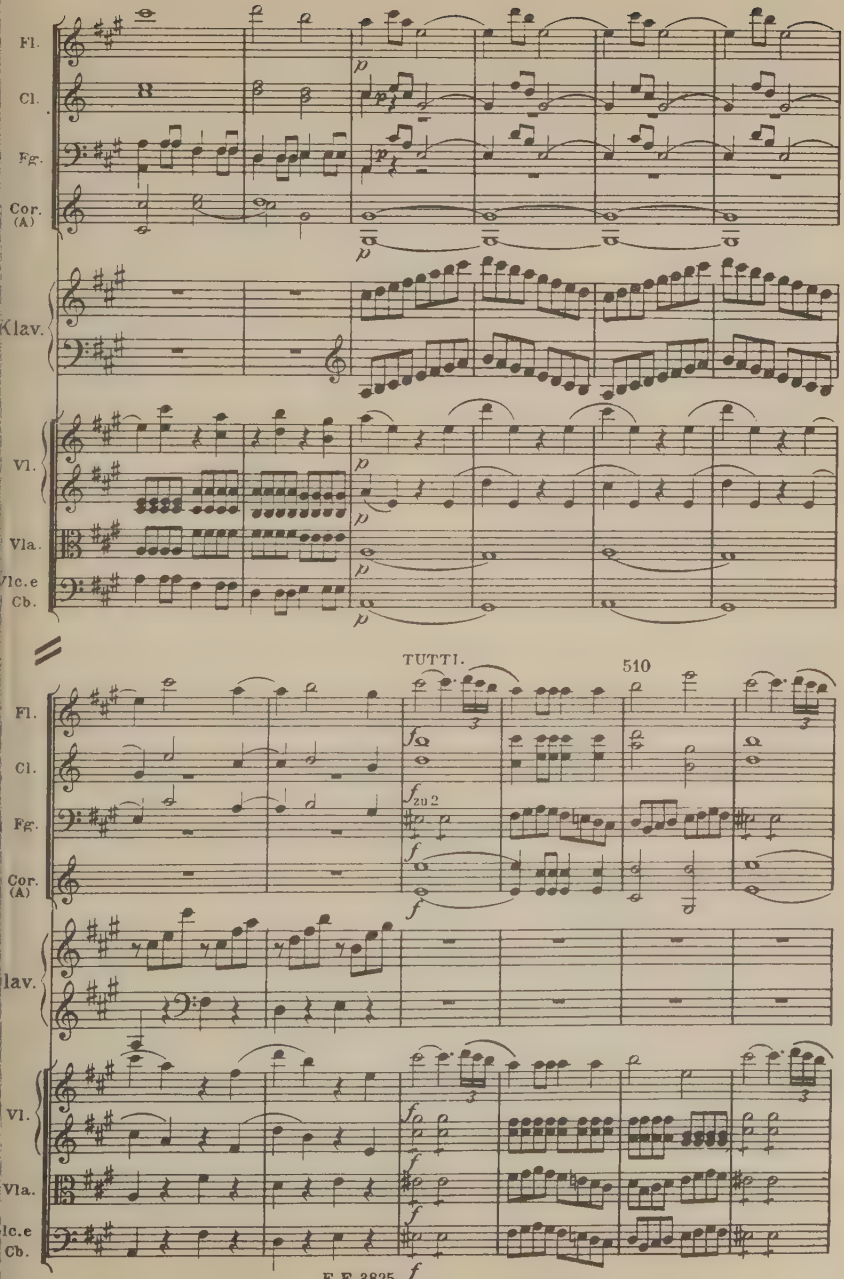
arco
arco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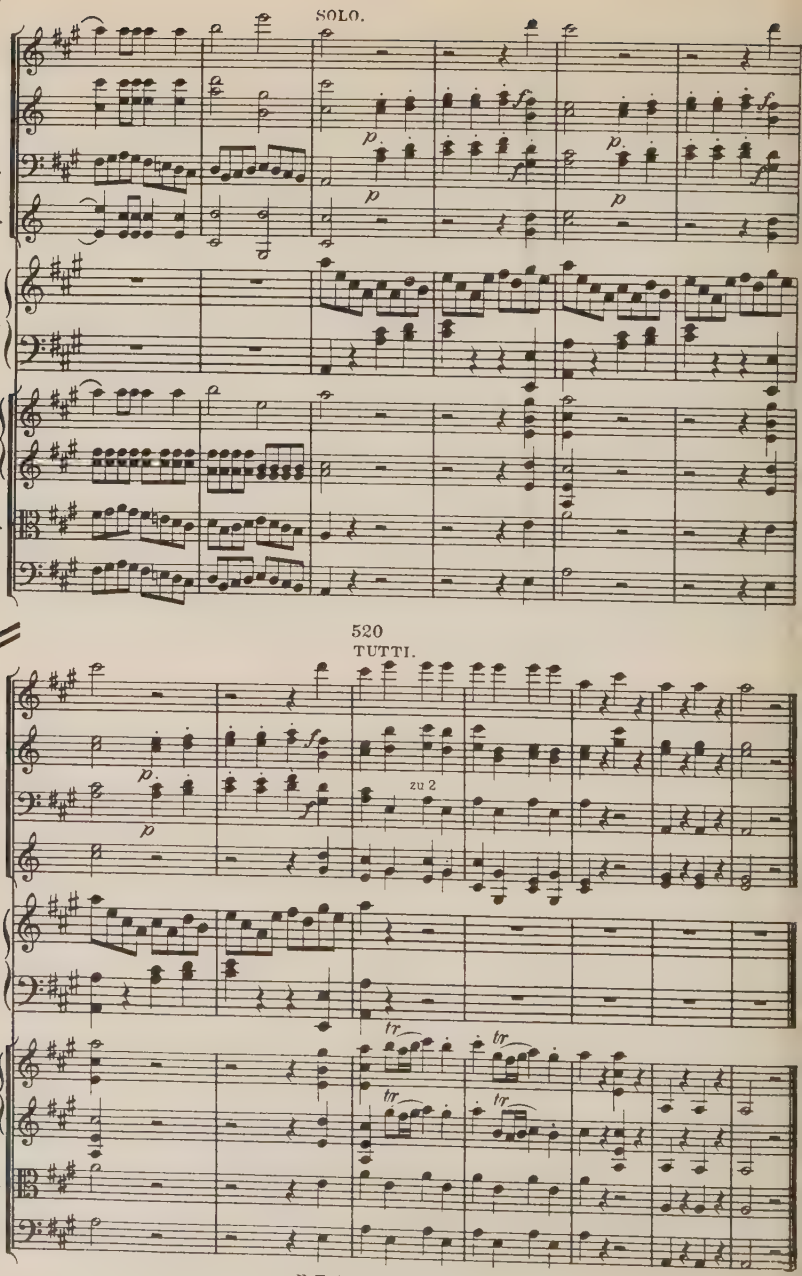
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Cl.
Fg.
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Klav.
Vl.
Vla.
Vlc. e Cb.
520
TUTTI.
zu 2
tr

Edition Eulenburg

CONCERTO

C minor

for

Pianoforte and Orchestra

by

WOLFGANG AMADEUS MOZART

Köchel No. 491

Composed 1786

Edited from the original M.S.
by
FRIEDRICH BLUME

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II. Larghetto 53

III. Allegretto 67

W. A. MOZART,

PIANO CONCERTO C MINOR (K. 491)

The piano concerto in C minor, just as those in E♭ major (K.482) and A major (488), originated at the time when Mozart was working on "Figaro". In Köchel's catalogue it carries the number 491 and it was completed on the 24th March 1786; "Figaro" (492) was finished on the 29th April 1786. Last example of a great wrestling for the artistic form, the C minor concerto closes, more or less, the great line of development of the piano concertos. The three following concertos (503, 537, 595) refine and repeat what was previously commenced without really setting up new problems[1]).

Haydn's new art of consequent spiritual development exercised the deepest influence on Mozart's mutable creative work. No genre of music remains untouched. Step by step Mozart had also made the piano concertos serviceable to the new purpose determined by Haydn. This development had received its most decided expression in the D minor concerto (466). The following piano concertos (467, 482, 488) had again departed from that solution of the problem and entered upon a new path. Works are produced in which Mozart conceals the serenity of true feeling and consequent thought behind the seeming casualness of a multicoloured play of attractive diversities, just as a poet casts judgments and notions into forms of cheerful play and amusing ideas. An impression of unreality, vagueness and remoteness is conveyed. Under the glittering surface of social convention gapes the abyss of loneliness. The perfect irony of the last concertos is not yet attained by these: rugged and harsh the gulfs are made visible which, in the late works, are spanned by the fairy bridge of the rainbow.

In this line of development the C minor concerto appears like a refusal, a leap into another world. It is (among the piano concertos) the strongest anticipation of the romantic period which Mozart undertook. The key, the use of the clarinettes, the emphasis on the deep sound of the string instruments by dividing the violas, the frequent *unisoni*, the desultoriness of the themes, all that stirs up "Freischütz" reminiscences. Not demonic passion characterizes the corner movements, as in the D minor concerto, but the dire hopelessness of

[1]) Cf. my introductions to the revised editions of the concertos B♭ major, D minor, C major and D major (K. 450, 466, 467, 537; Eulenburg's Score Edition Nos. 743, 721, 739, 740); also my paper on "Die formgeschichtliche Stellung der Klavierkonzerte Mozarts" in the Mozart-Jahrbuch, II, 1924.

a desperate struggle. One is tempted to quote "Freischütz": *"Doch mich umgarnen finstre Mächte"* (Alas, ensnared by sinister powers). And the Finale does not lead, as in the D minor concerto, to a real solution of the tense impulse, but it repeats it in a looser form, more vaguely, more ironically, but in the same whirling hopelessness. The counterspheres (just as in "Freischütz") are in the keys of E♭ major and C major, allotted with preference to the wood wind instruments. Alike a supernatural hymn the middle movement in E♭ major flows into this demolished world.

Mozart's desire for such an expression makes it plausible that he returns formally once more to Haydn's types which he had increasingly abandoned in the previous concertos and which recede more and more in the following. The feeling of that struggle and whirl in the first movement is derived from a multiplicity of thematic development from uniform material, such as Mozart has very infrequently applied. It draws even the secondary themes into its spell and always leads back to the fundamental feeling, at times veiling it (as in the peculiar enharmonic modulation sequence, bar 220 seq.), at times outlining and condensing it (302 seq.), or misleading it through sudden changes (118 seq., 362 seq.) until, in the Coda, the exhausted force trickles down to a pianissimo. The same feeling of hopeless writhing is created in the third movement through the stubborn variation form, also an inheritance from Haydn, in which, alike the secondary themes in the first movement, the seemingly free interplay is included so as to appear as a remote variation of the one fundamental motif (bar 97 seq., 165 seq.). In accordance with the first movement the form is so arranged that the conclusion intensifies the basic whirling feeling by letting the Coda entangle itself in ever closer chromatic convulsions.

The autograph is in the ownership of the Royal College of Music in London who where kind enough to lend me a photostat. I herewith wish to express my thanks to the Institute. Adherents to the "mood" hypothesis might infer from the manuscript that Mozart wrote this concerto under the acute influence of mental anguish: it is full of corrections, rewritings, and therewith stands in marked contrast to the autographs of the other piano concertos. In the third movement, for instance, the piano figurations in bars 41 seq. and 57 seq. are written threefold, occasionally even fourfold above oneanother, crossed out and rearranged, without revealing a really definite intention. It is indeed the only autograph among Mozart's piano concertos which is inexact and inconsequent in places. Thus the phrasing of the variation theme is merely carried out in a careless manner; the revision adhered to the phrasing shown in the beginning. In bars 106 and 108 Mozart even writes the first crotchet of the bars differently in the different string parts, some as a crotchet, others as a quaver rest — certainly unintentionally. Just as some other minor inexactitudes, this one is particularly striking since

Mozart's autographs are usually so pedantically exact: this autograph not only conveys Mozart's so frequent hurry, but decided haste and unrest.

The revision revealed, just as all others of its kind, innumerable mutilations of the original phrasing, dynamic and other marks of expression; there was in this concerto a striking number of wrong notes. Mozart's very subtle and expressive articulation is replaced in the new editions, for pages and pages, by the pale monotony of unceasing legato. A re-establishment of Mozart's intentions was feasible in spite of the deficiency of the autograph.

The piano has thorough bass functions throughout, as far as the solo parts are not written out for both hands. Where only the right hand has soloistic duties, the left hand has to play the accompaniment. Unfortunately the thorough bass part could not be entered into the score for technical reasons. This deficiency involves certain inconsistencies such as the many chordless bass-notes in the piano which occasionally appear even when the right hand pauses (3rd movement 253 seq. and 270 seq.) and which, of course, in actual play have to be supplemented by chords. Their occurrence is very easily explained by the fact that Mozart, in such instances, for once wrote out the notes instead of the customary *"col basso"*, so that they are merely determined by chance. The user of the score will do well by bearing permanently in mind the thorough bass rôle of the piano throughout. This is discontinued only, but regularly, in the wind passages, or in another formulation, it always follows the string bass part and does not change over to the bassoon when this instrument leads the bass. The solo instrument has, in this case, still been termed "Cembalo" by Mozart in the customary form, although of course the Pianoforte is meant. The divided violas in the third movement are not explicitly provided, as in the first, but they may be inferred as a matter of course from bars 274 seq.

Just as in the case of the concerto K. 537 the autograph, which was in the ownership of J. André, served as copy for the first edition, as is proved by the calligraphic entries of the rests. The first edition was published by André in 1800 in the collective volume *"Six grands concerts . . . par W.A.Mozart . . . dédiés au Prince Louis Ferdinand de Prusse par l'éditeur"* (Plate number 1415—1420). Beside the C minor concerto this edition contains the concertos K. 467, 482, 488 in first editions and the concertos K. 503 and 595 in reprints (according to Deutsch and Oldmann, *Zeitschrift für Musikwissenschaft* XIV, 1931/32, p. 348). A copy of the first edition was not available.

Cadenzas for the present concerto by Mozart himself are not known.

Kiel, March 1935.

Prof. Friedrich Blume.

W. A. MOZART,
KLAVIERKONZERT C-MOLL (K.-V. No. 491)

Das Klavierkonzert c-moll ist, ebenso wie diejenigen in Es-dur (K.-V. 482) und A-dur (488) während Mozarts Arbeit am „Figaro" entstanden. Es trägt in Köchels Verzeichnis die Nummer 491 und ist abgeschlossen am 24. März 1786, der „Figaro" (492) wurde am 29. April 1786 beendet. Letztes Zeugnis eines gewaltigen Ringens um die künstlerische Gestalt, schließt das C-moll-Konzert im wesentlichen die große Entwicklungsreihe der Klavierkonzerte ab. Die drei ihm noch folgenden (503, 537, 595) verfeinern und wiederholen früher Begonnenes, ohne eigentlich neue Probleme aufzuwerfen[1]).

Haydns neue Kunst der konsequenten seelischen Entwicklung hat die tiefste Wirkung auf Mozarts wandlungsreiches Schaffen ausgeübt. Keine Gattung der Musik bleibt hiervon unberührt. Auch das Klavierkonzert hatte Mozart Schritt für Schritt der neuen, von Haydn vorgezeichneten Aufgabe dienstbar gemacht. Im D-moll-Konzert (466) hatte diese Richtung ihre schärfste Ausprägung erfahren. Die folgenden Klavierkonzerte (467, 482, 488) hatten sich von jener Lösung des Problems wieder abgewendet und einen neuen Weg eingeschlagen. Es kommt zu Werken, in denen Mozart unter der scheinbaren Zufälligkeit eines bunten Spieles reizvoller Abwechslungen den Ernst echten Gefühls und konsequenten Denkens verbirgt, wie ein Dichter Einsichten und Erkenntnisse in das Gewand heiteren Spiels und launiger Einfälle zu kleiden vermag. Etwas Unwirkliches, Scheinhaftes, Distanziertes wird fühlbar. Unter der glitzernden Oberfläche gesellschaftlicher Konvention öffnet sich der Abgrund der Einsamkeit. Die vollendete Ironie der letzten Konzerte erreichen diese hier noch nicht: schroff und schneidend werden noch die Klüfte sichtbar gemacht, die in den Spätwerken von der Märchenbrücke des Regenbogens überspannt werden.

In dieser Entwicklungslinie wirkt das C-moll-Konzert wie eine Absage, wie ein Sprung in eine fremde Welt. Es ist (unter den Klavierkonzerten) der stärkste Vorgriff auf die Romantik, den Mozart getan hat. Die Tonart, der Gebrauch der Klarinetten, die Betonung des tiefen Streicherklanges durch Teilung der Bratschen, die häufigen Unisoni, die Sprunghaftigkeit der Themen, das alles läßt „Freischütz"-Vorahnungen aufdämmern. Nicht Dämonie der Leidenschaft charakterisiert die Ecksätze, wie es im D-moll-Konzert der Fall ist, sondern die schaurige Ausweglosigkeit eines verzweifelten Sichaufbäumens. Man ist versucht, „Freischütz" zu zitieren: „Doch mich um-

[1]) Vgl. meine Einführungen zu den revidierten Ausgaben der Konzerte B-dur, D-moll, C-dur und D-dur (K.-V. 450, 466, 467, 537; Eulenburgs Partitur-Ausgabe Nr. 743, 721, 739, 740); ferner meine Studie über „Die formgeschichtliche Stellung der Klavierkonzerte Mozarts", im Mozart-Jahrbuch II, 1924.

garnen finstre Mächte." Und das Finale führt nicht wie im D-moll-Konzert zu einer wirklichen Lösung des spannungsvollen Dranges, sondern es wiederholt ihn, in loserer Form, scheinhafter, ironisierter, aber in der gleichen Hoffnungslosigkeit des Kreisens. Die Gegensphären bilden (wie im „Freischütz") die Tonarten Es-dur und C-dur, mit Vorliebe den Holzbläsern anvertraut. Der Es-dur-Mittelsatz strömt fast wie ein überirdischer Gesang in diese verschüttete Welt.

Mozarts Wille zu einem solchen Ausdruck macht es verständlich, wenn er hier formal noch einmal zu den Typen Haydns zurückkehrt, die er in den vorigen Konzerten mehr und mehr verlassen hatte, und die in den folgenden immer weiter zurücktreten. Das Gefühl jenes Sichaufbäumens und Kreisens im 1. Satz wird durch eine Mannigfaltigkeit der thematischen Entwicklung aus einheitlichem Material ausgelöst, wie Mozart sie sehr selten angewendet hat. Sie zieht sogar die Nebenthemen in ihren Bann und leitet stets zum Grundgefühl zurück, bald es mehr verschleiernd (wie in der merkwürdigen enharmonischen Modulationsreihe Takt 220 ff.), bald es verschärfend und verdichtend (302 ff.) oder es durch plötzliche Umbrüche beirrend (118 ff., 362 ff.), bis die erschöpfte Kraft in der Coda zum Pianissimo niederrieselt. Das gleiche Gefühl ausweglosen Sichwindens entsteht im 3. Satz durch die eigenwillige Variationsform, ebenfalls Haydnsches Erbgut, in die, wie im 1. Satz die Nebenthemen, so hier die scheinbar freien Zwischensätze so einbezogen sind, daß sie wie sehr weit entfernte Variationen des einen Grundgedankens wirken (T. 97 ff., 165 ff.). Entsprechend dem 1. Satz ist die Form so angelegt, daß der Abschluß das Grundgefühl des Kreisens verstärkt, indem die Codavariation (221 ff.) in immer engere chromatische Drehungen sich verstrickt.

Das Autograph befindet sich im Besitz des Royal College of Music in London, das mir freundlicherweise ein Photogramm zur Verfügung stellte. Dem genannten Institut statte ich hiermit meinen Dank ab. Anhänger der „Stimmungs"-Hypothese könnten aus der Handschrift den Schluß ziehen, daß Mozart dieses Konzert aus der Unmittelbarkeit gegenwärtiger seelischer Bedrängnis geschrieben habe: sie ist voll von Verbesserungen, Umarbeitungen und unterscheidet sich dadurch bezeichnend von den Autographen der übrigen Klavierkonzerte. Im 3. Satz sind beispielsweise die Klavierfiguren Takt 41 ff. und 57 ff. z. T. dreifach, stellenweise sogar vierfach übereinandergeschrieben, durchgestrichen und umgemodelt, ohne daß eine „endgültige" Absicht eindeutig zu erkennen wäre. Als einziges Autograph unter den Klavierkonzerten Mozarts ist diese Handschrift sogar stellenweise ungenau und inkonsequent. So ist die Phrasierung des Variationenthemas nur nachlässig durchgeführt, die Revision hielt sich an die Fassung des Anfangs. T. 106 und 108 schreibt Mozart sogar das erste Viertel des Taktes bei den einzelnen Streicherstimmen verschieden, bald als Viertelnote, bald als Achtelnote mit Achtelpause — sicher unbeabsichtigt. Wie manche

andere kleine Ungenauigkeit fällt diese besonders auf, weil Mozarts Handschriften sonst so pedantisch genau zu verfahren pflegen: diesem Autograph ist nicht nur die bei Mozart ja häufige Eile, sondern ausgesprochen Hastigkeit und Unrastigkeit anzumerken.

Die Revision ergab, wie alle ihrer Art, zahllose Verstümmelungen der originalen Phrasierung, Dynamik und sonstigen Zeichensetzung; auffallend war in diesem Konzert die besonders große Zahl falscher Noten. An die Stelle von Mozarts sehr subtiler und ausdrucksreicher Artikulation setzen die Neuausgaben seitenlang das verwaschene Einerlei des unaufhörlichen Legato. Eine Wiederherstellung von Mozarts Willensmeinung konnte, trotz der Mängel des Autographs, widerspruchslos durchgeführt werden.

Das Klavier hat durchgehends Generalbaßfunktion, wo es nicht für beide Hände ausgeschriebene Solopartien hat. Wo nur die rechte Hand solistisch beschäftigt ist, hat die linke zu begleiten. Bedauerlicherweise verhinderten technische Gründe die Eintragung der Generalbaßpartien in die Partitur. Durch diesen Mangel entstehen Ungereimtheiten wie die vielen akkordlosen Baßnoten im Klavier, die gelegentlich sogar beim Pausieren der rechten Hand erscheinen (3. Satz, 233ff. und 270ff.) und die beim Spiel natürlich mit Akkorden zu füllen sind. Ihr Auftreten erklärt sich sehr einfach dadurch, daß Mozart an solchen Stellen statt des gewohnten „col basso" die Noten einmal ausgeschrieben hat, sind also lediglich vom Zufall bestimmt. Der Benutzer der Partitur tut gut, sich der durchgehenden Generalbaßaufgabe des Klaviers ständig bewußt zu sein. Sie erlischt lediglich, aber regelmäßig, bei den Bläsersätzen, oder, anders ausgedrückt, sie geht stets mit der Streichbaßstimme zusammen und wechselt nicht etwa auf das Fagott hinüber, wo dieses den Baß führt. Das Soloinstrument hat Mozart hier noch gewohnheitsmäßig als „Cembalo" bezeichnet, obwohl selbstverständlich das Pianoforte gemeint ist. Die geteilten Violen im 3. Satz sind nicht, wie im ersten, ausdrücklich vorgeschrieben, ergeben sich aber aus T. 274ff. von selbst.

Wie bei dem Konzert K.-V. 537 hat das Autograph, das sich im Besitze von J. André befand, unmittelbar als Vorlage für den Erstdruck gedient, wie die kalligraphischen Pauseneinträge beweisen. Die Erstausgabe erschien 1800 bei André in dem Sammelwerk „Six grands concerts ... par W. A. Mozart ... dédiés au Prince Louis Ferdinand de Prusse par l'éditeur" (Verlags-Nummer 1415—1420). Der Druck enthält außer dem C-moll-Konzert die Konzerte K.-V. 467, 482, 488 in Erstausgaben, die Konzerte K.-V. 503 und 595 in Wiederholung (nach Deutsch und Oldman, Zeitschrift für Musikwissenschaft XIV, 1931/32, S. 348). Ein Exemplar der Erstausgabe war mir nicht zugänglich.

Eigene Kadenzen Mozarts zu dem vorliegenden Konzert sind nicht bekannt.

Kiel, im März 1935.

Prof. Friedrich Blume.

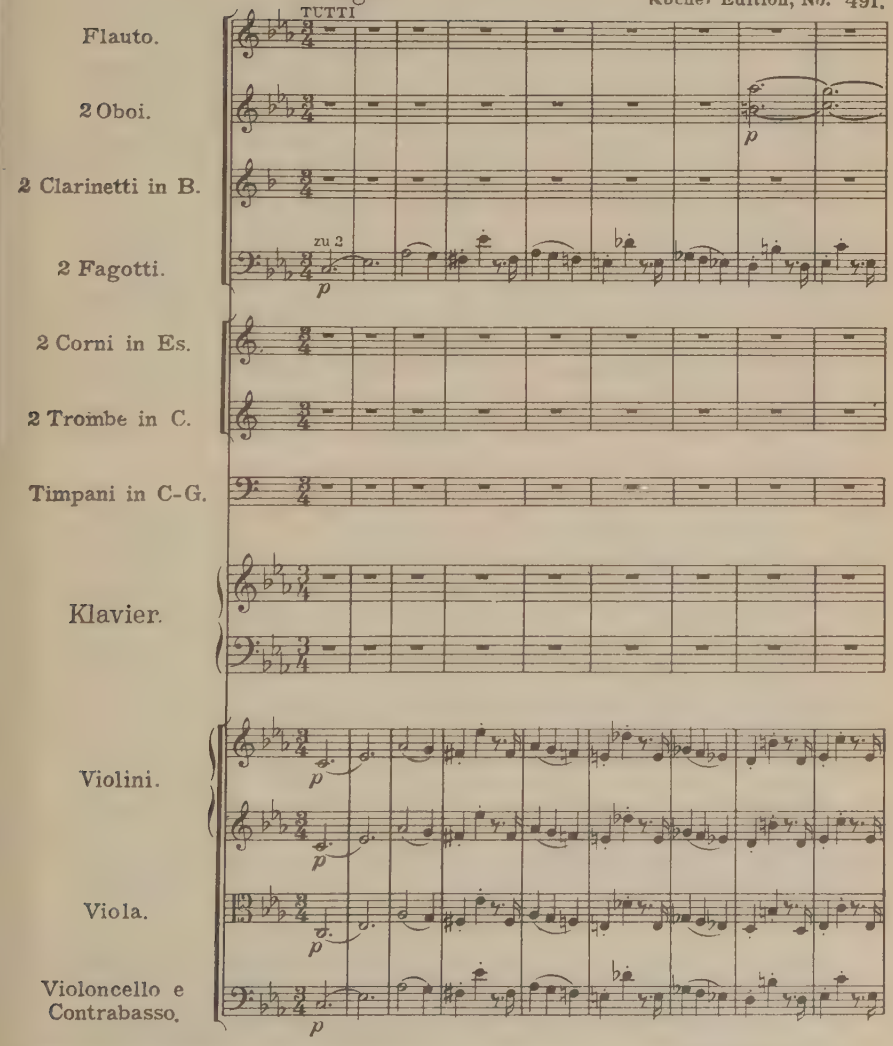
Piano Concerto

I.

W. A. Mozart.
1756–1791

Köchel Edition, No. 491.

Allegro.



Das Klavier als Generalbaßinstrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort

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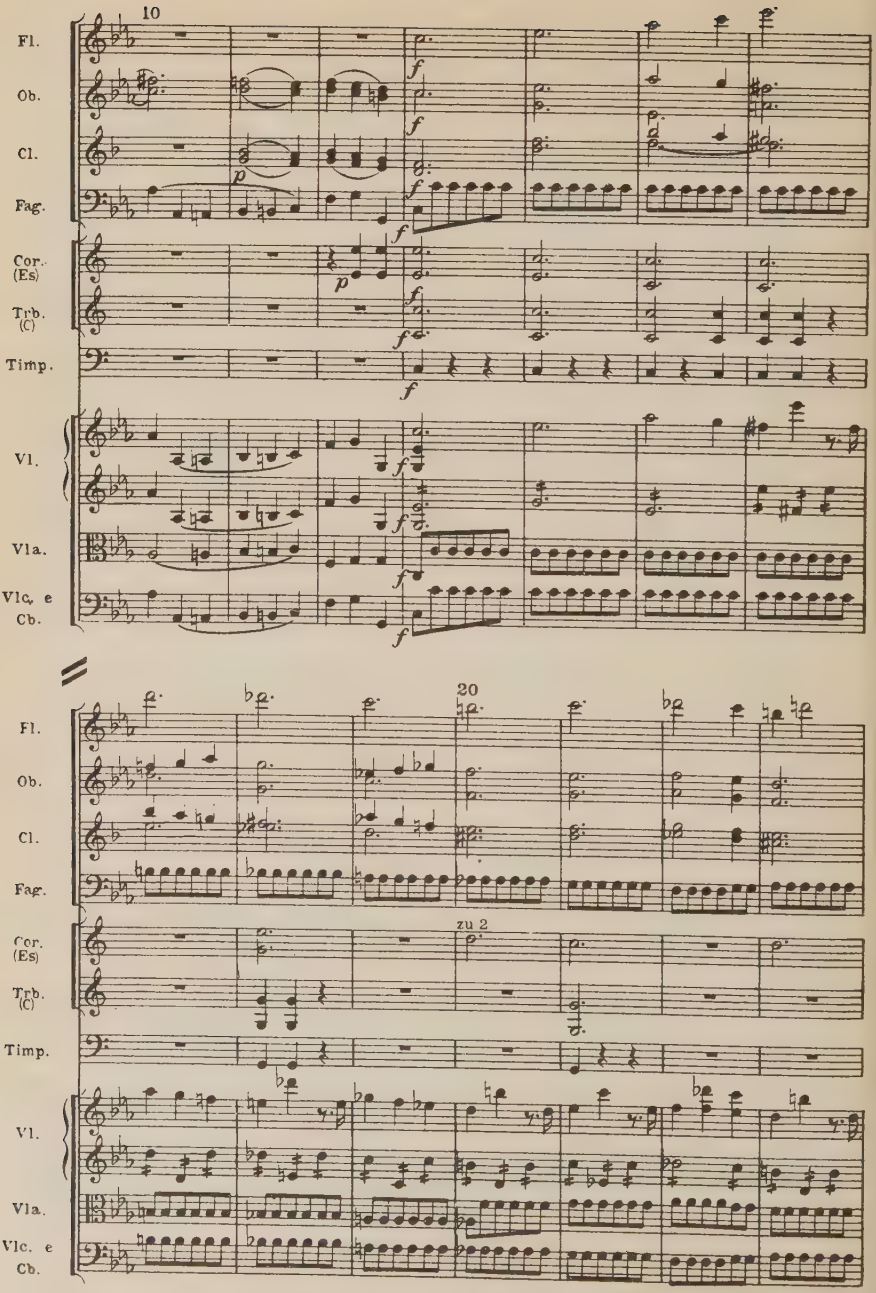
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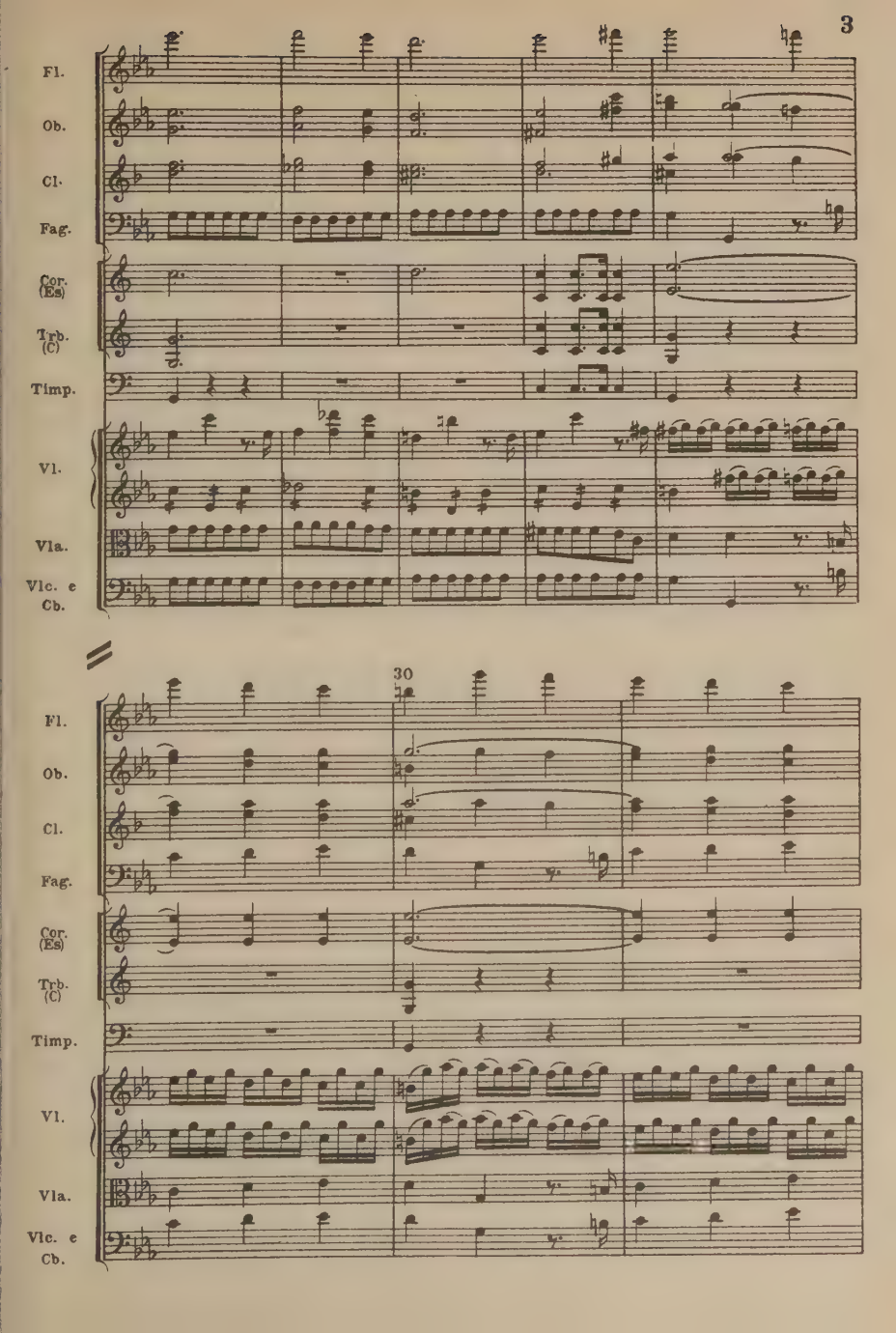
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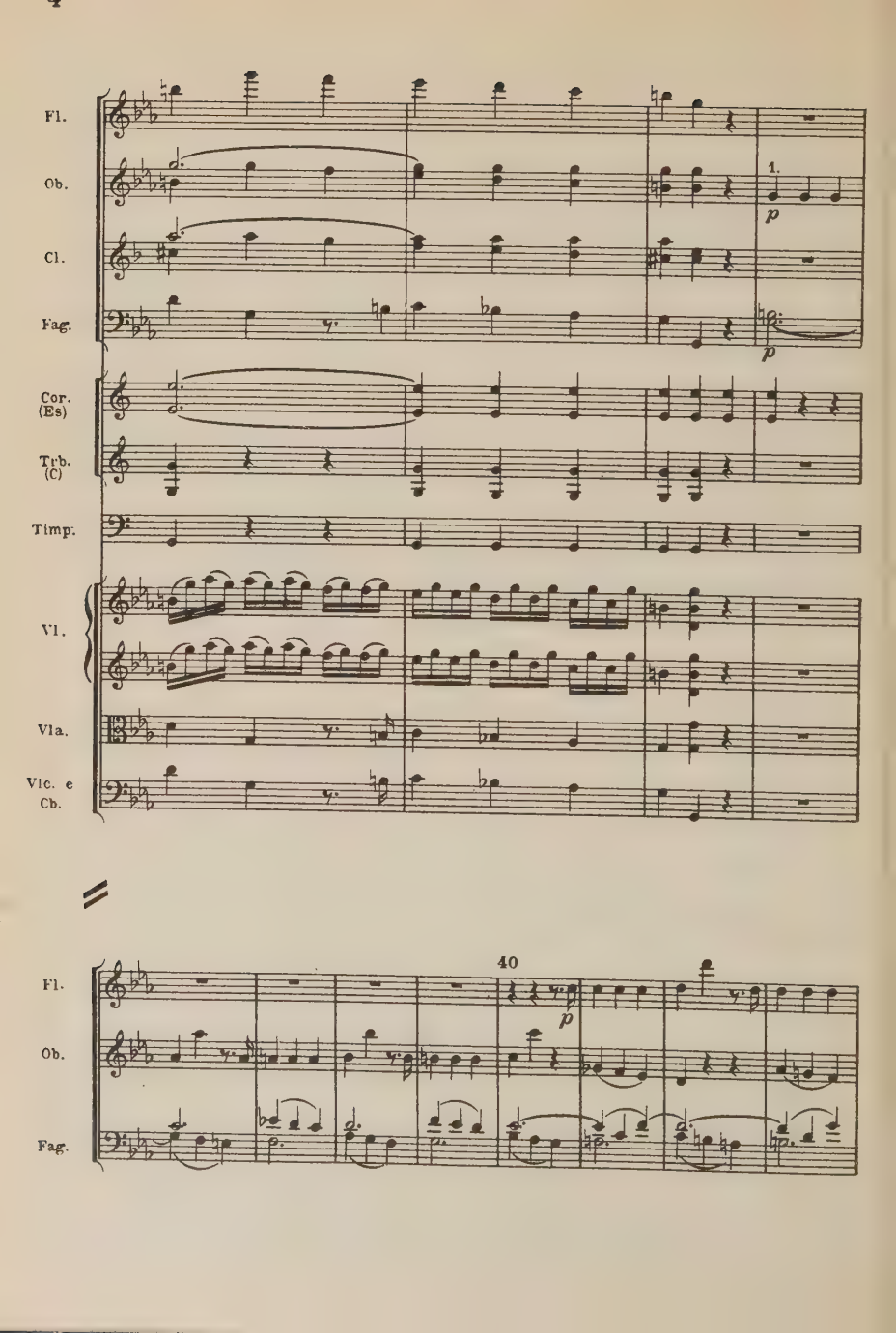
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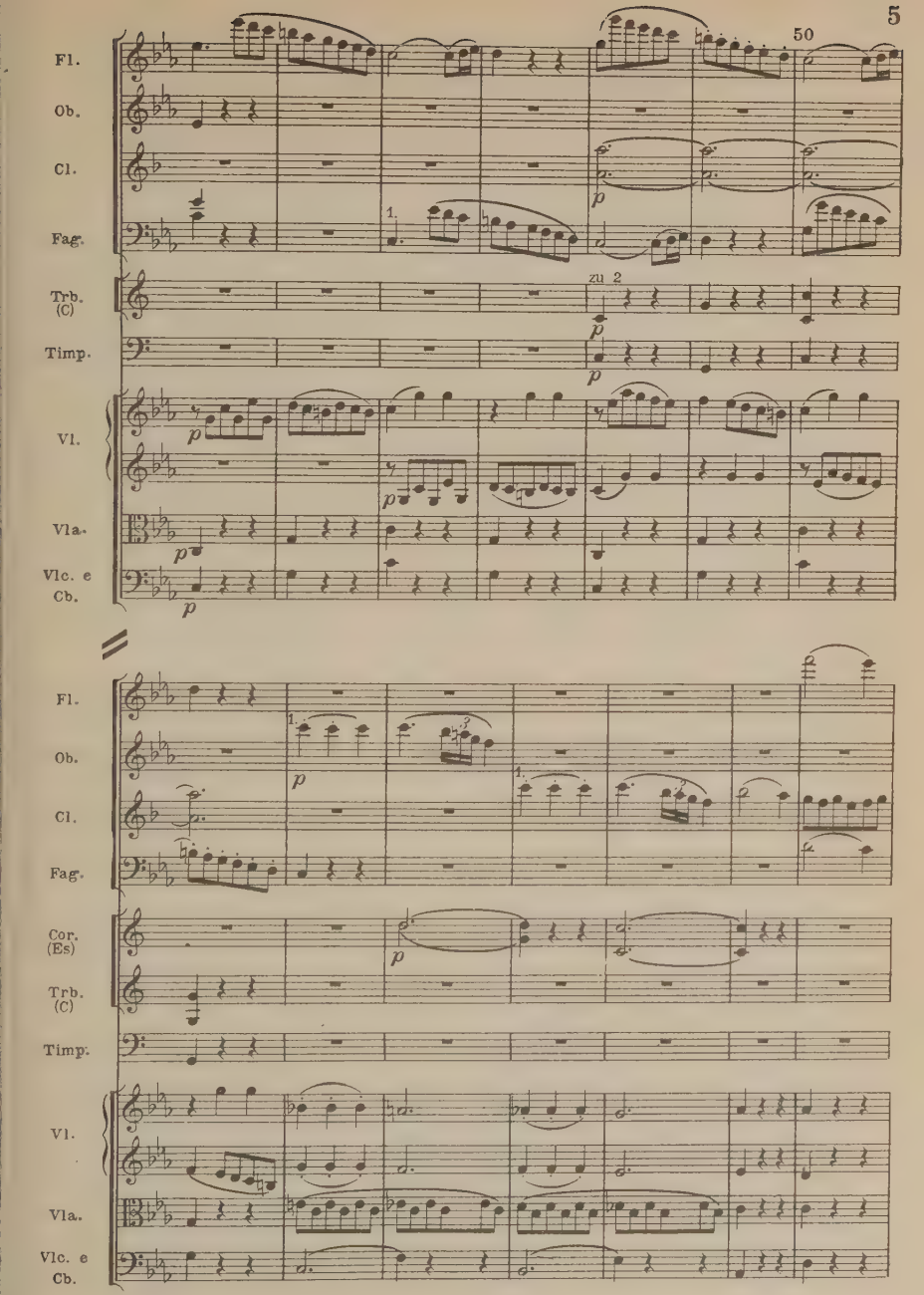
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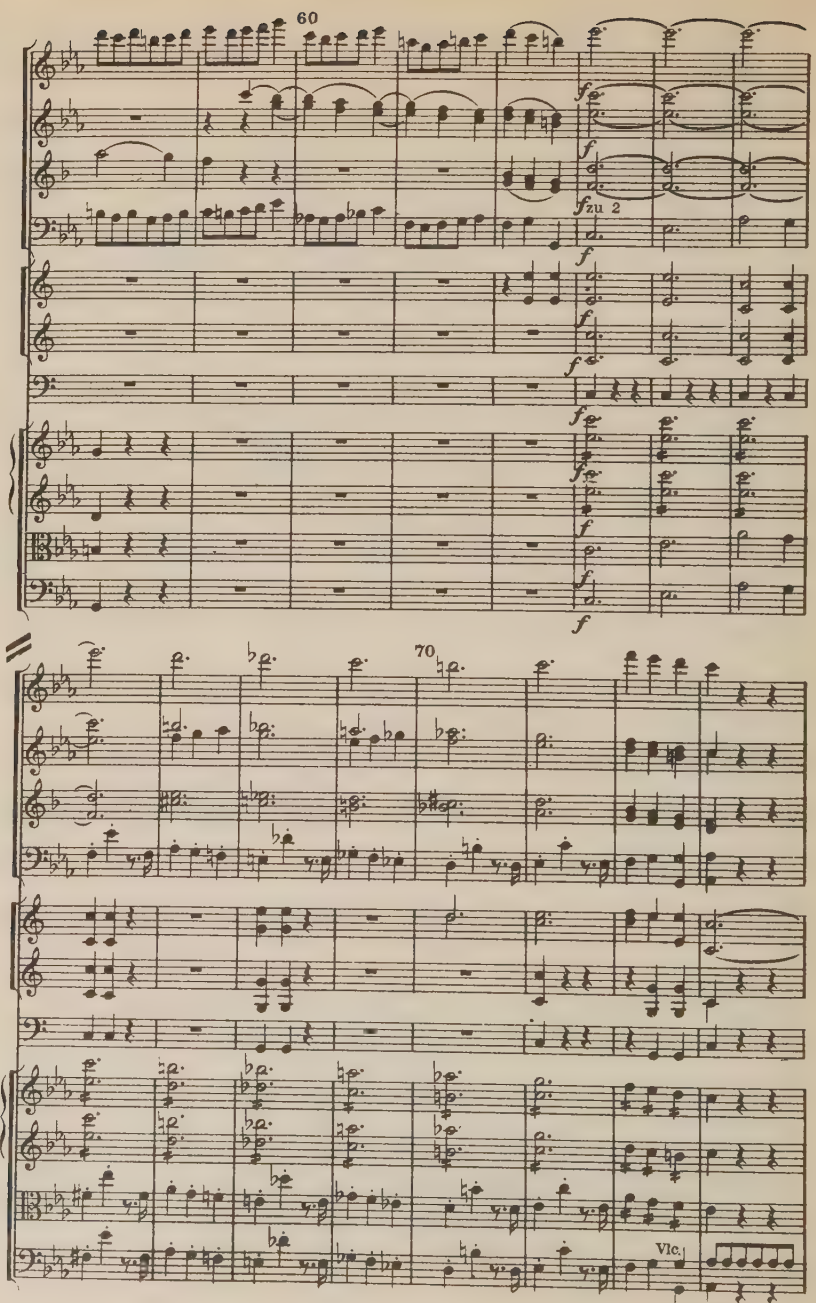
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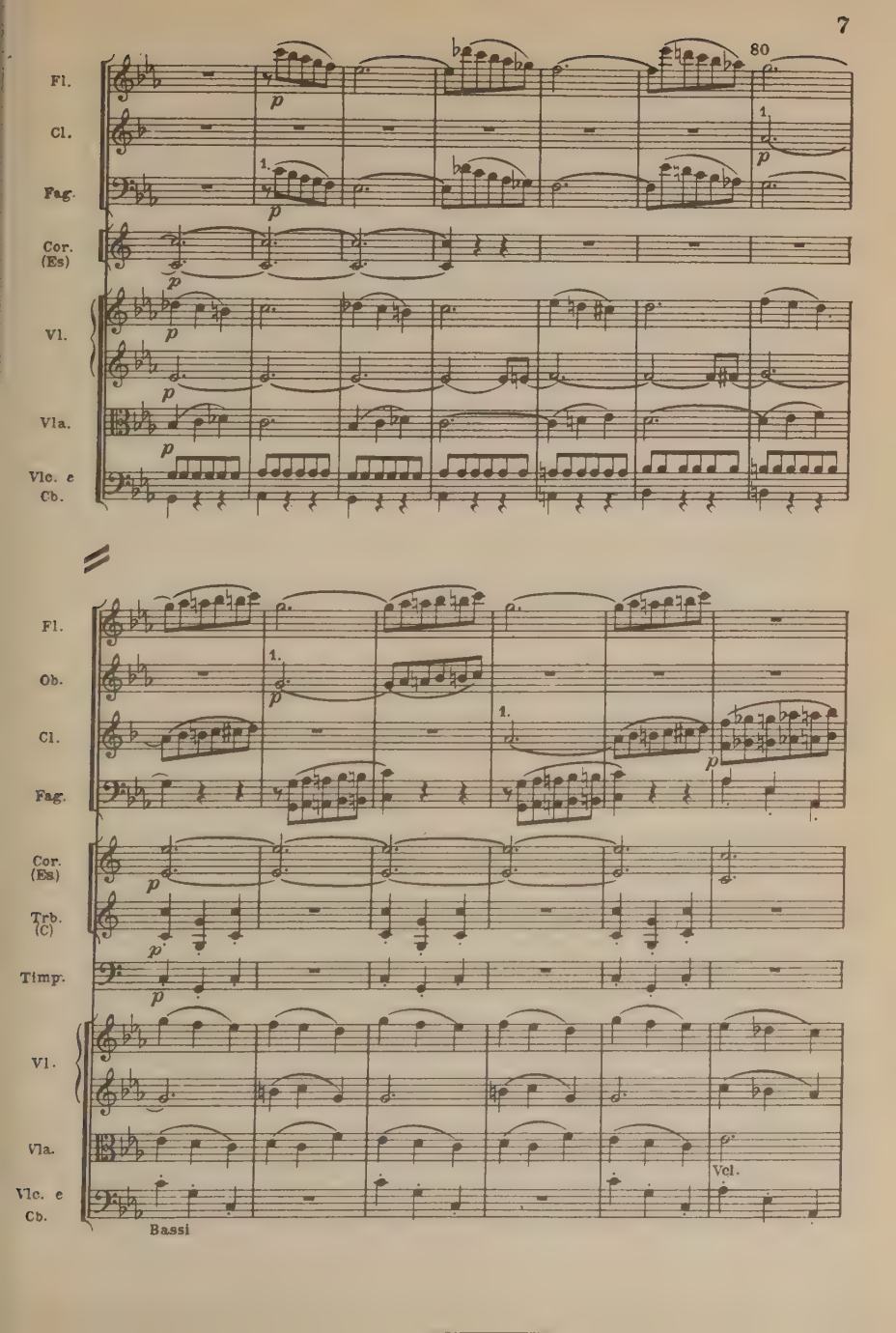
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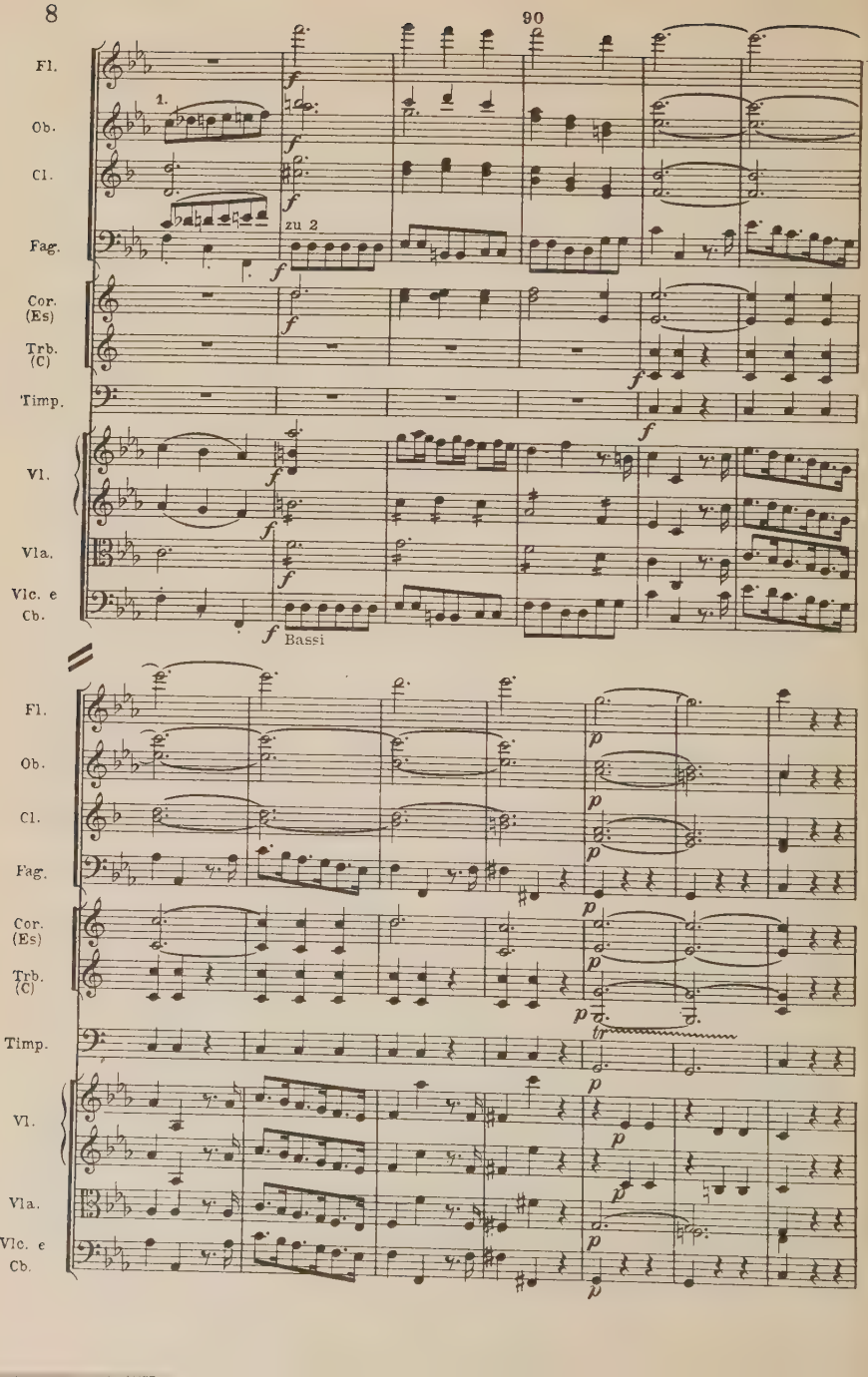
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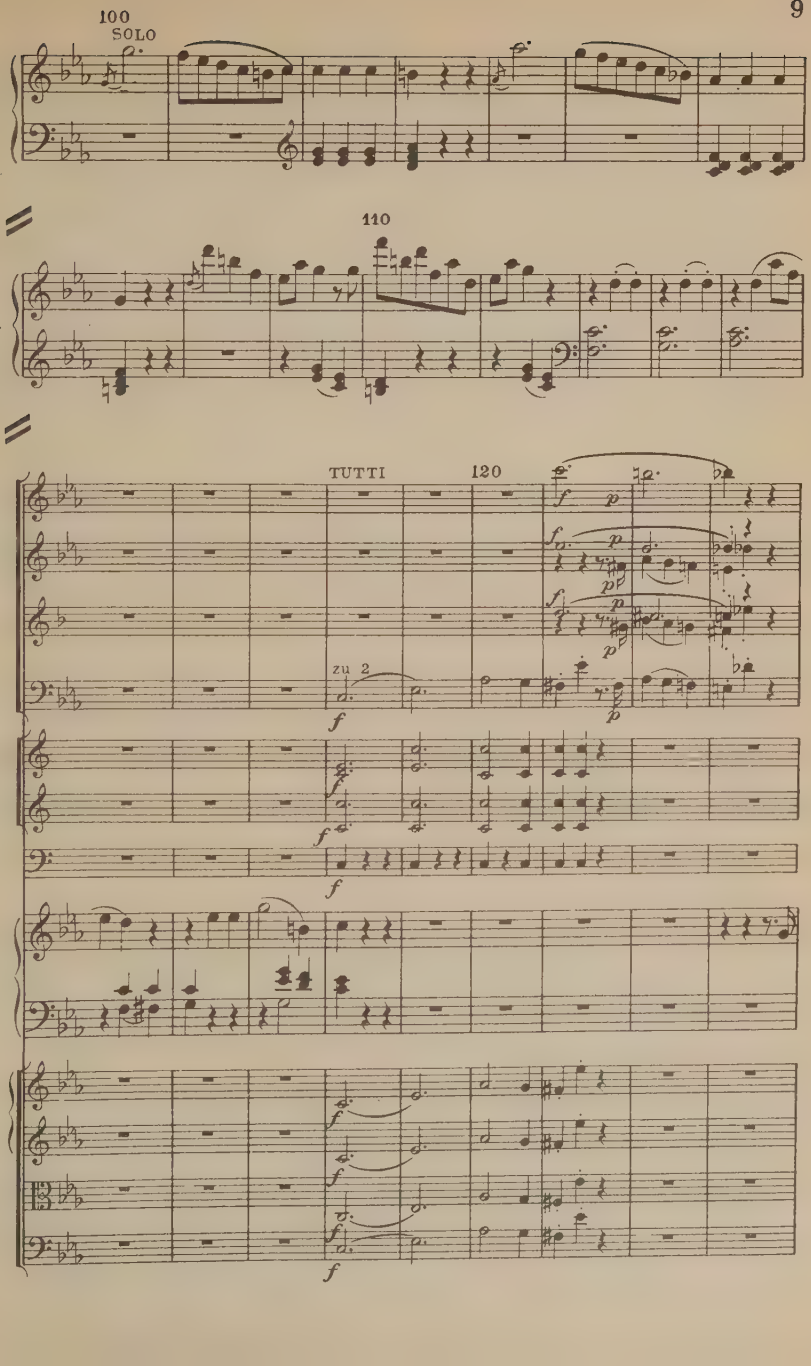
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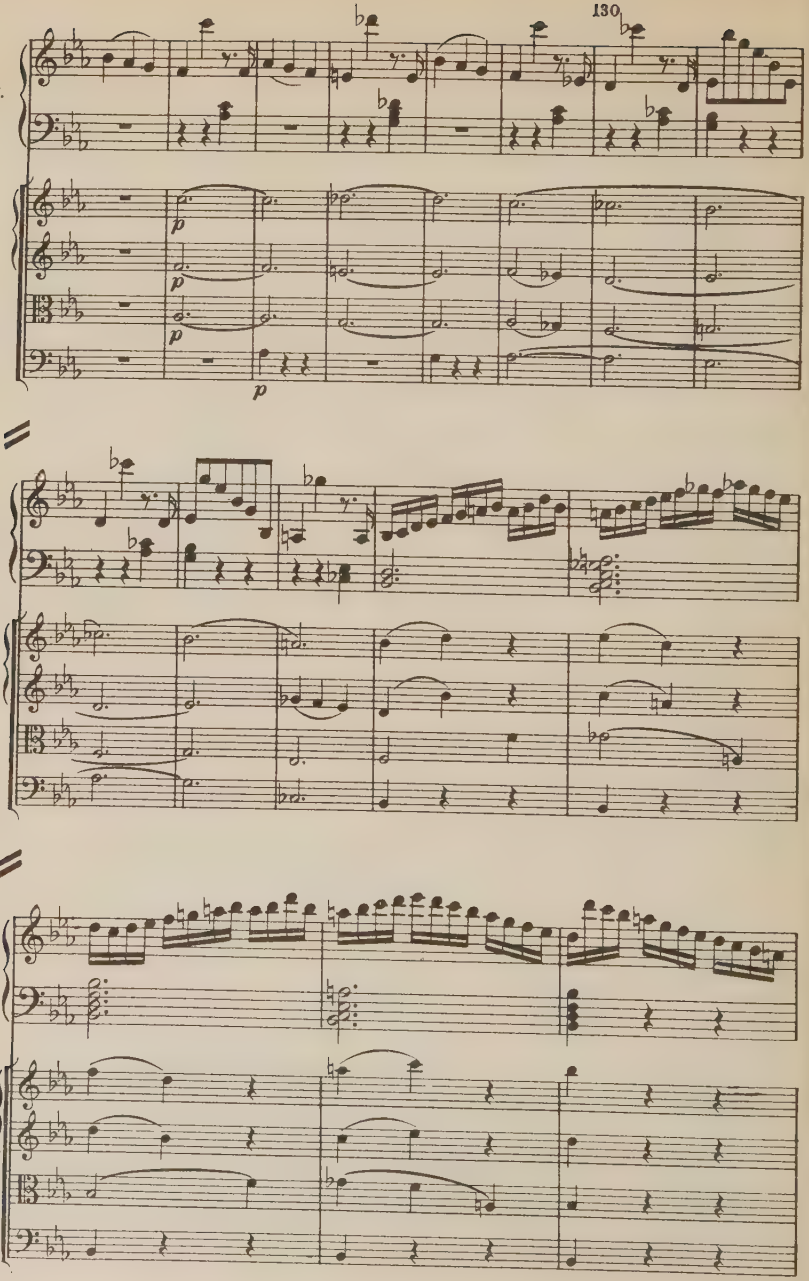
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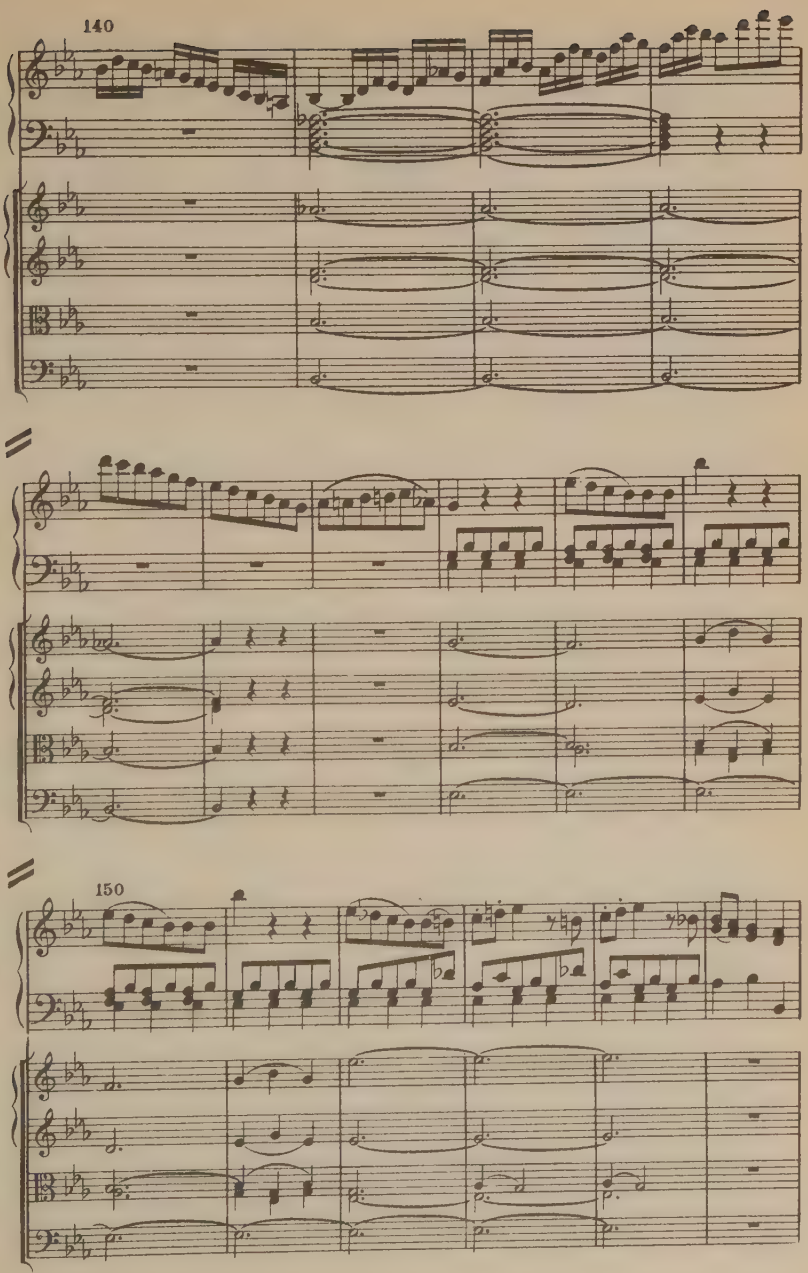
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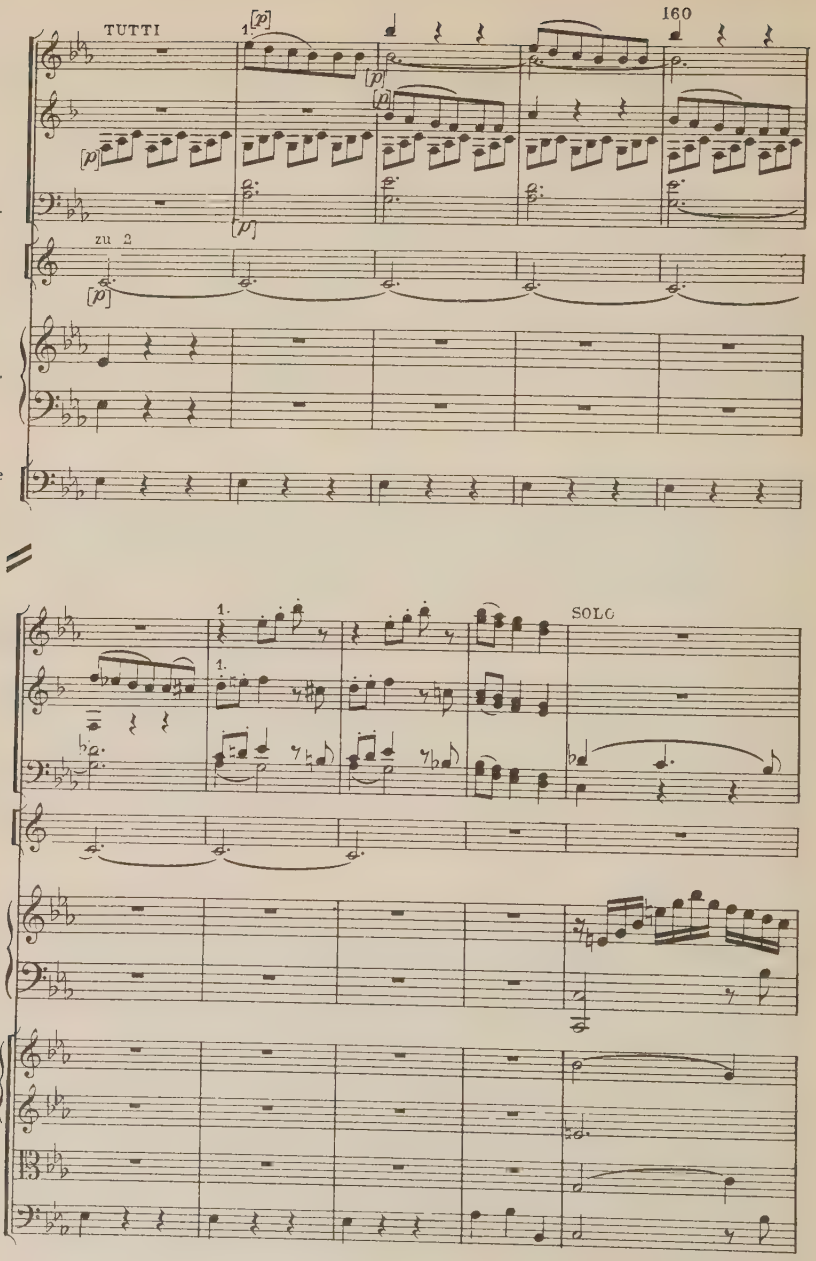
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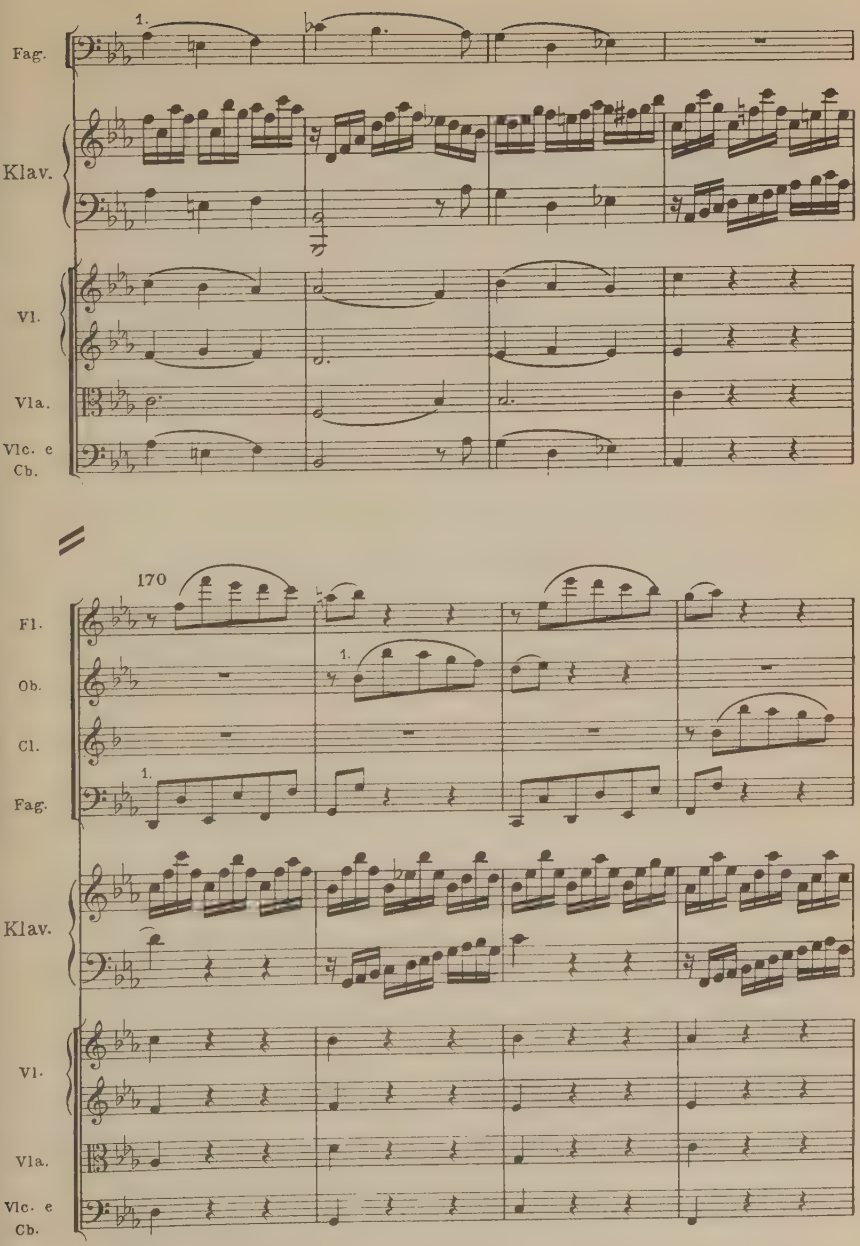
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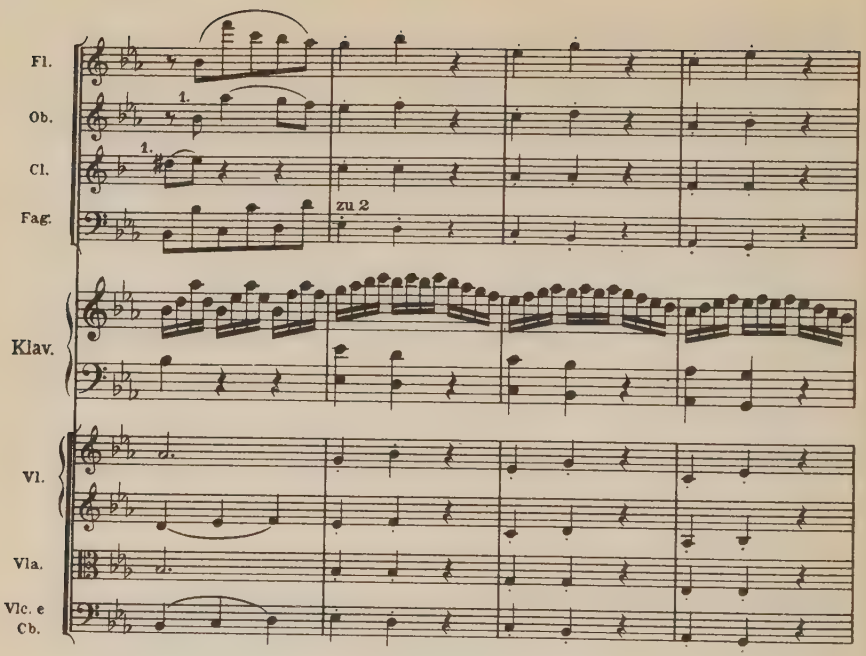
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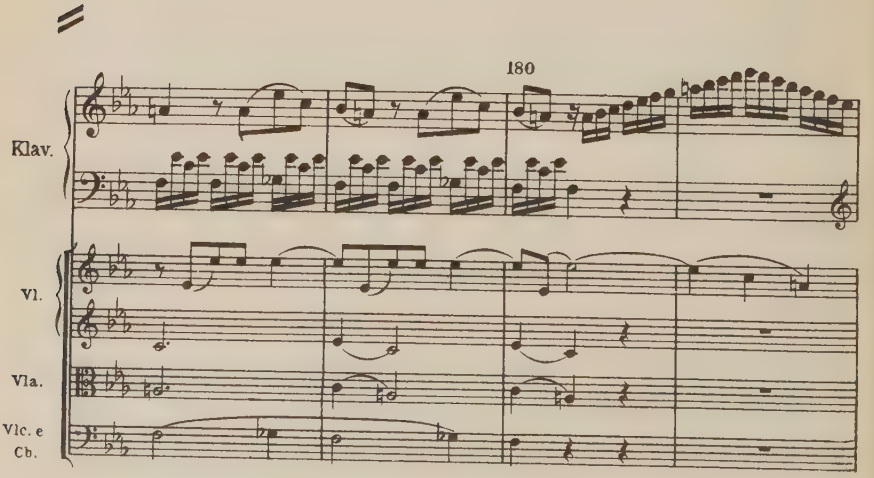
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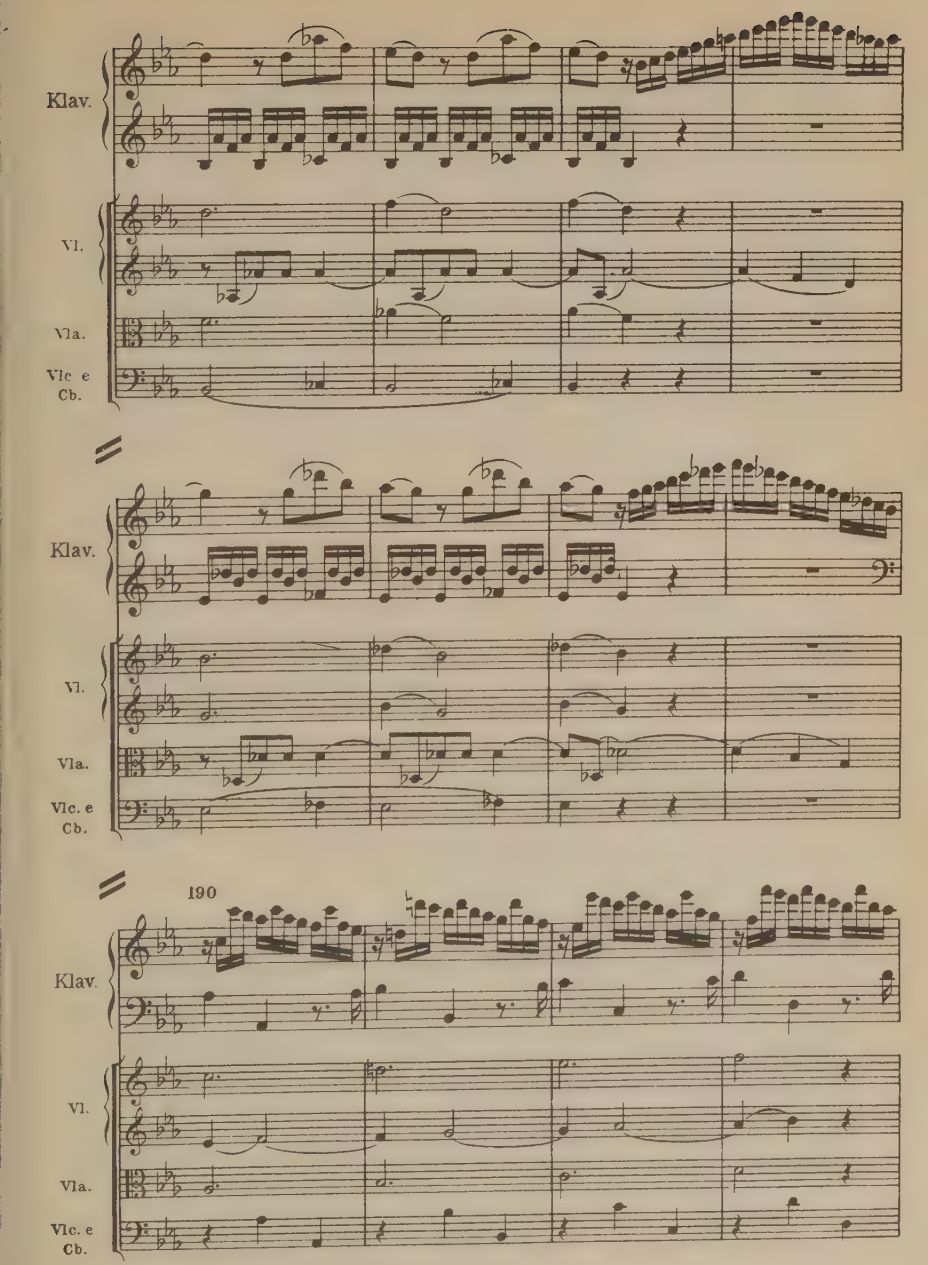
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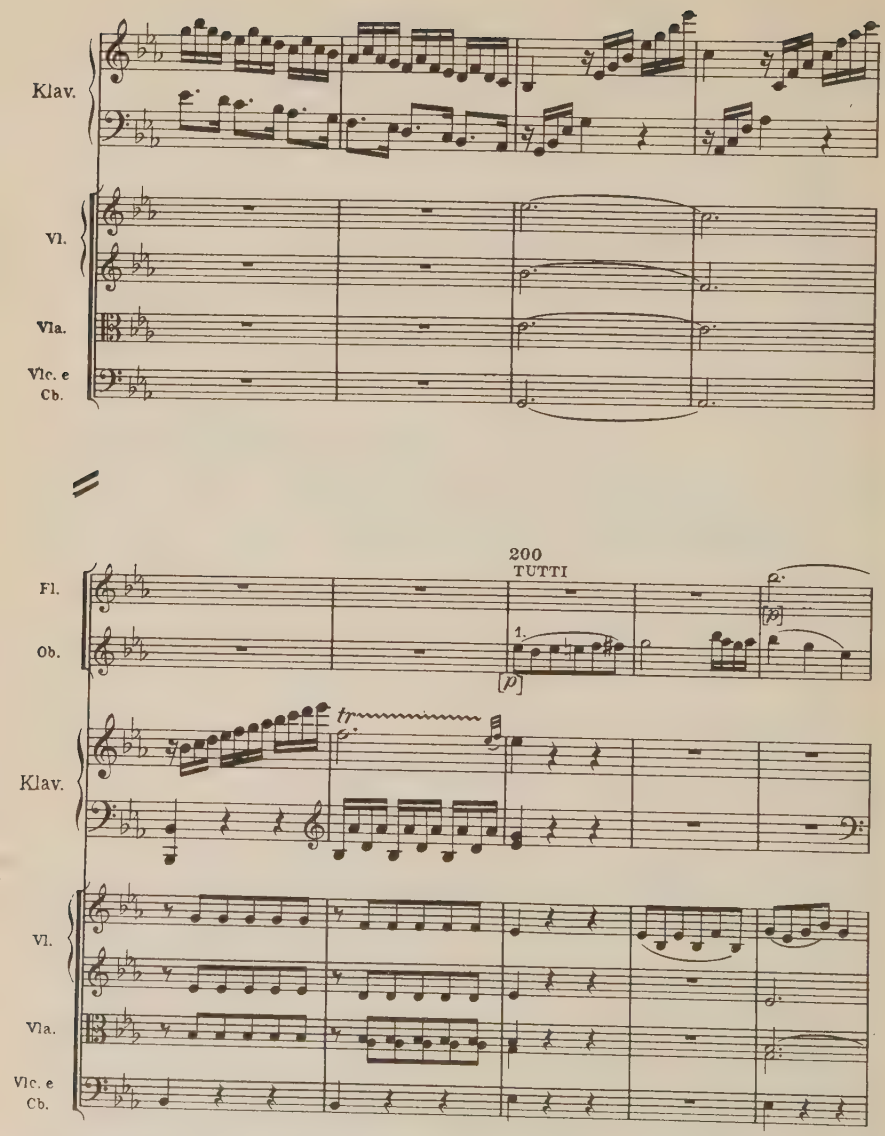
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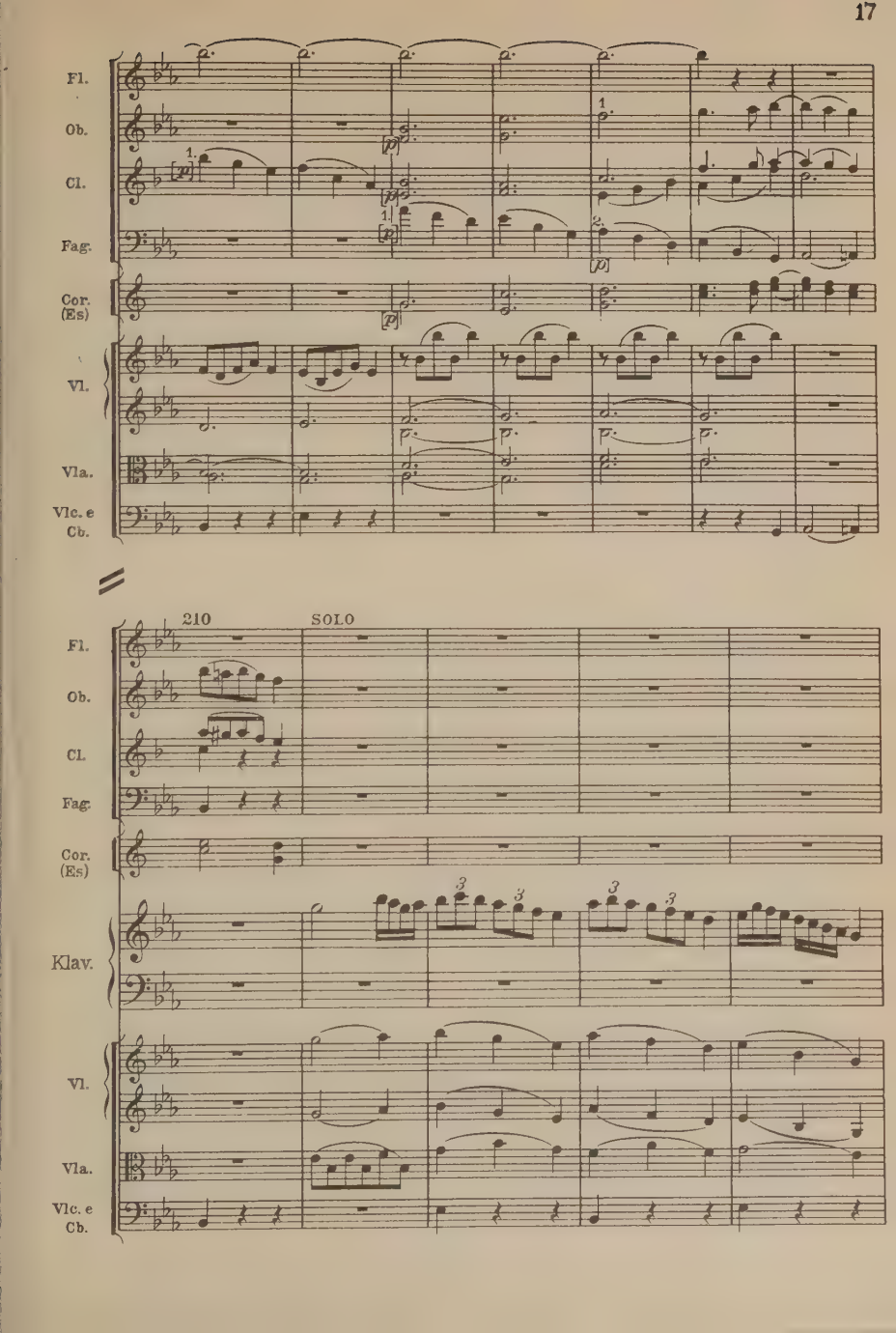
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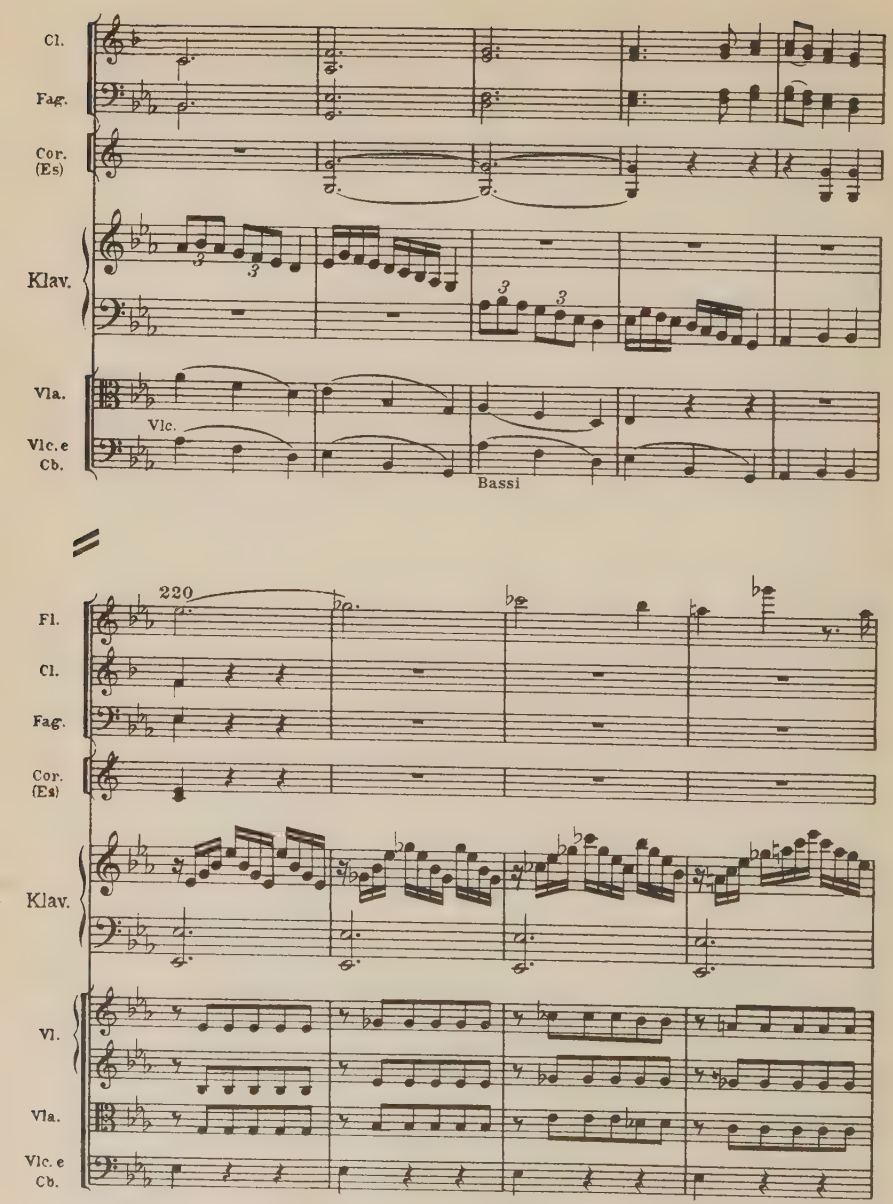
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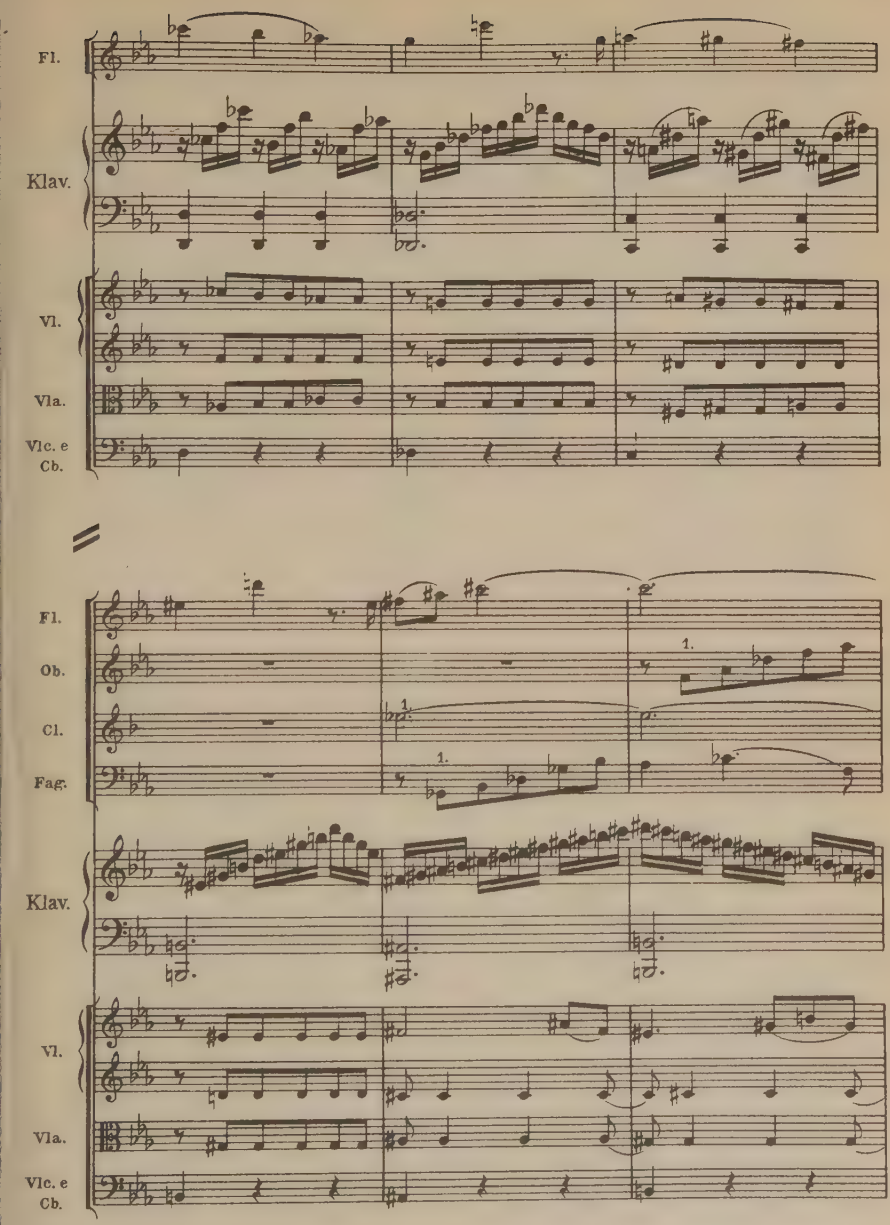
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Vlc. e Cb.
Fl.
Ob.
Cl.
Fag.
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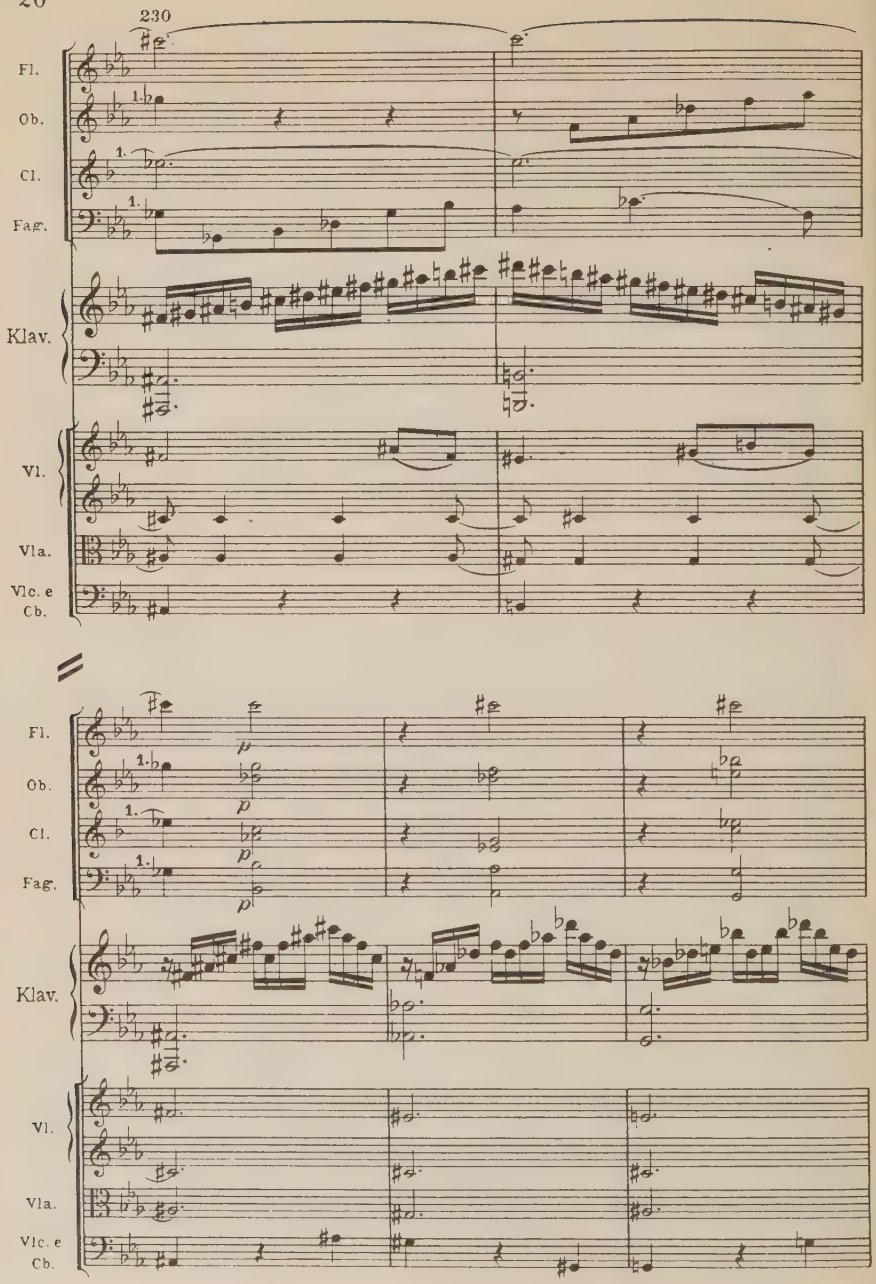
Vla.
Vlc. e Cb.


230
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Cb.
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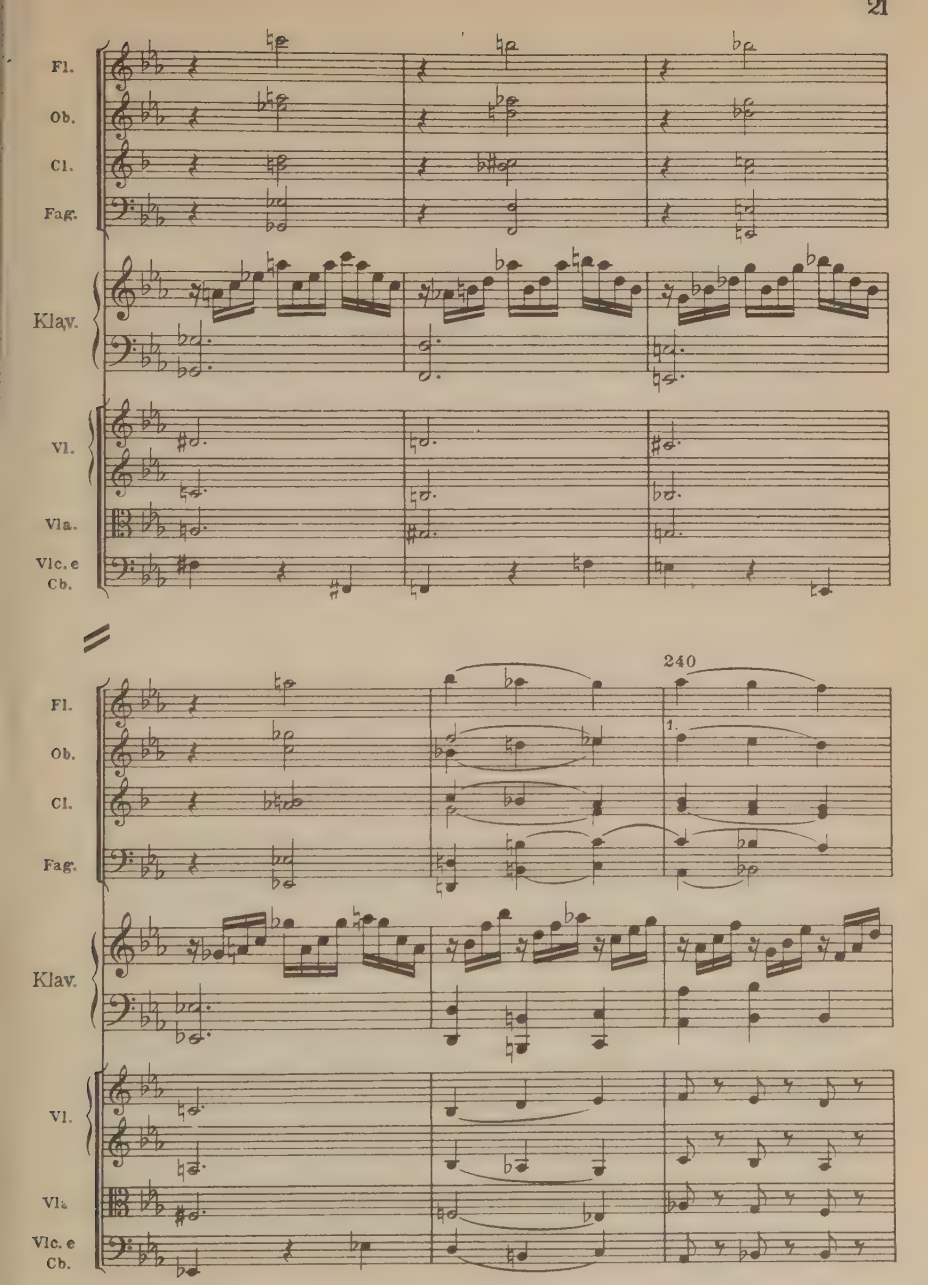
Cb.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Cb.
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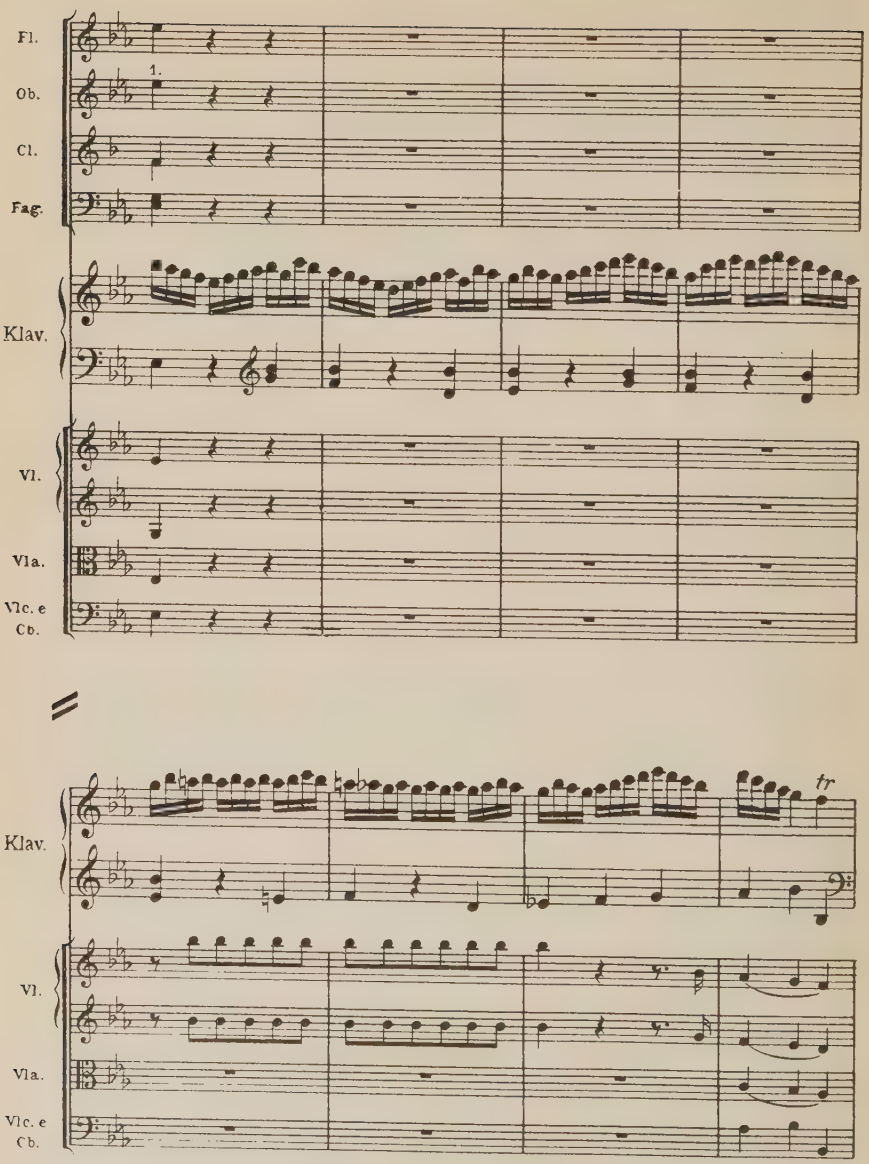
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Cb.
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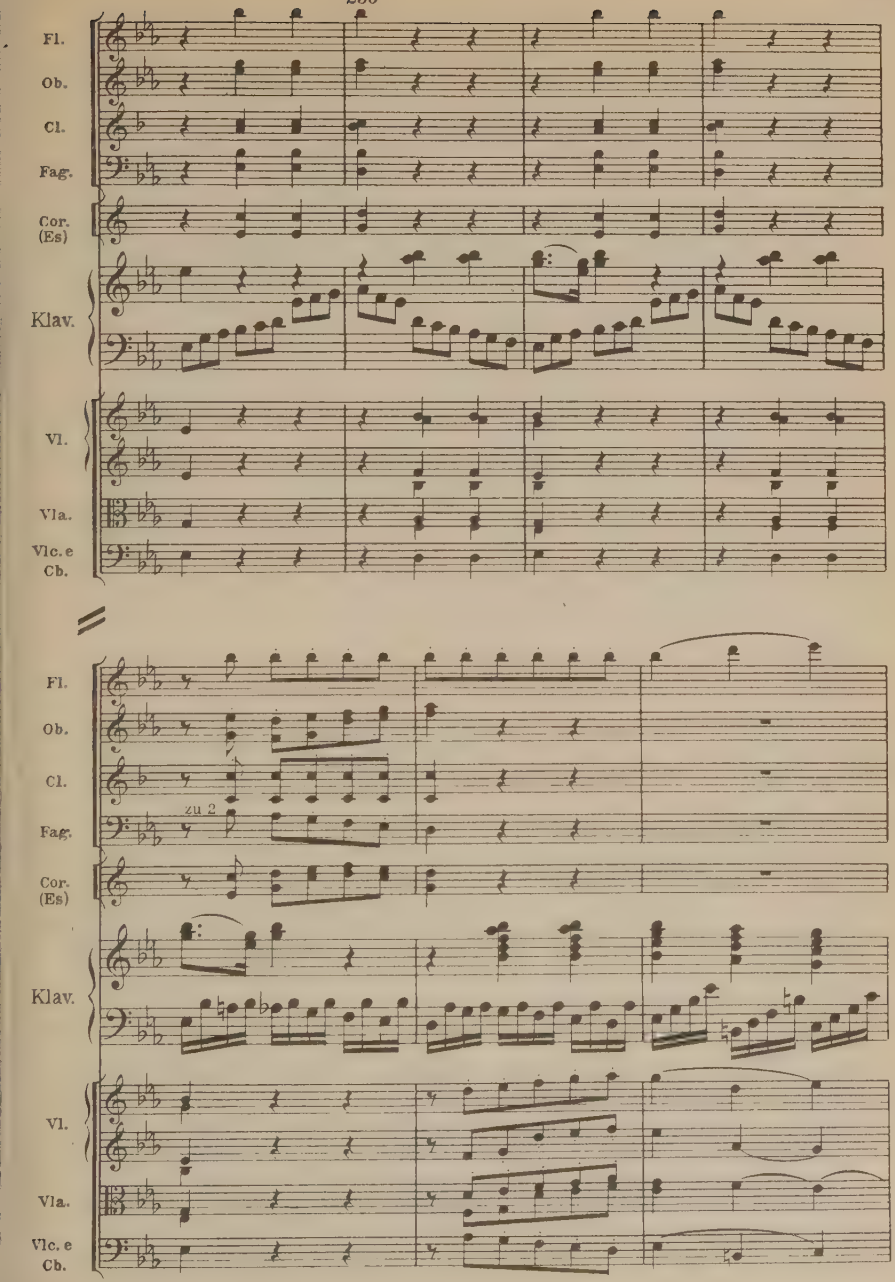
Vlc. e
Cb.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Ob.
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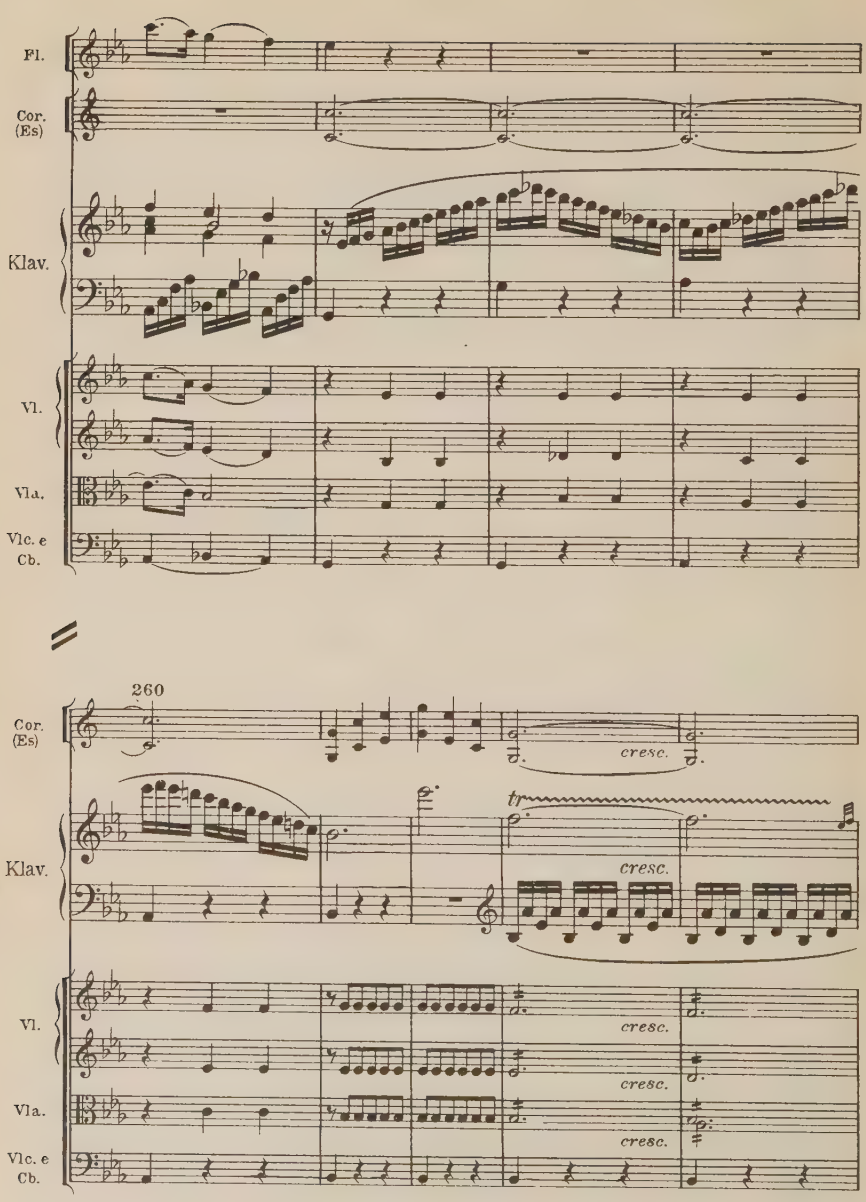
Vl.
Vla.
Vlc. e Cb.
zu 2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Cor. (Es)
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Vlc. e Cb.
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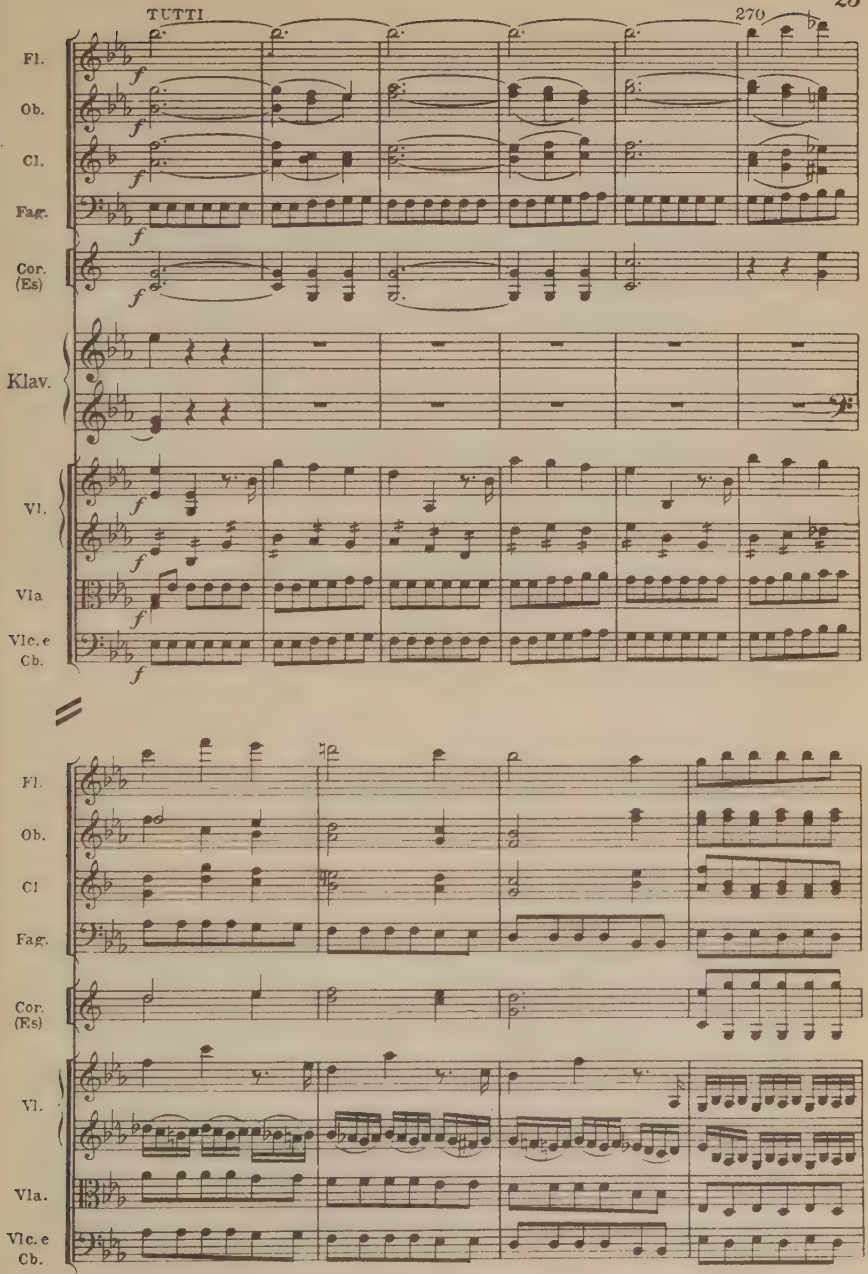
cresc.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Vlc.e Cb.
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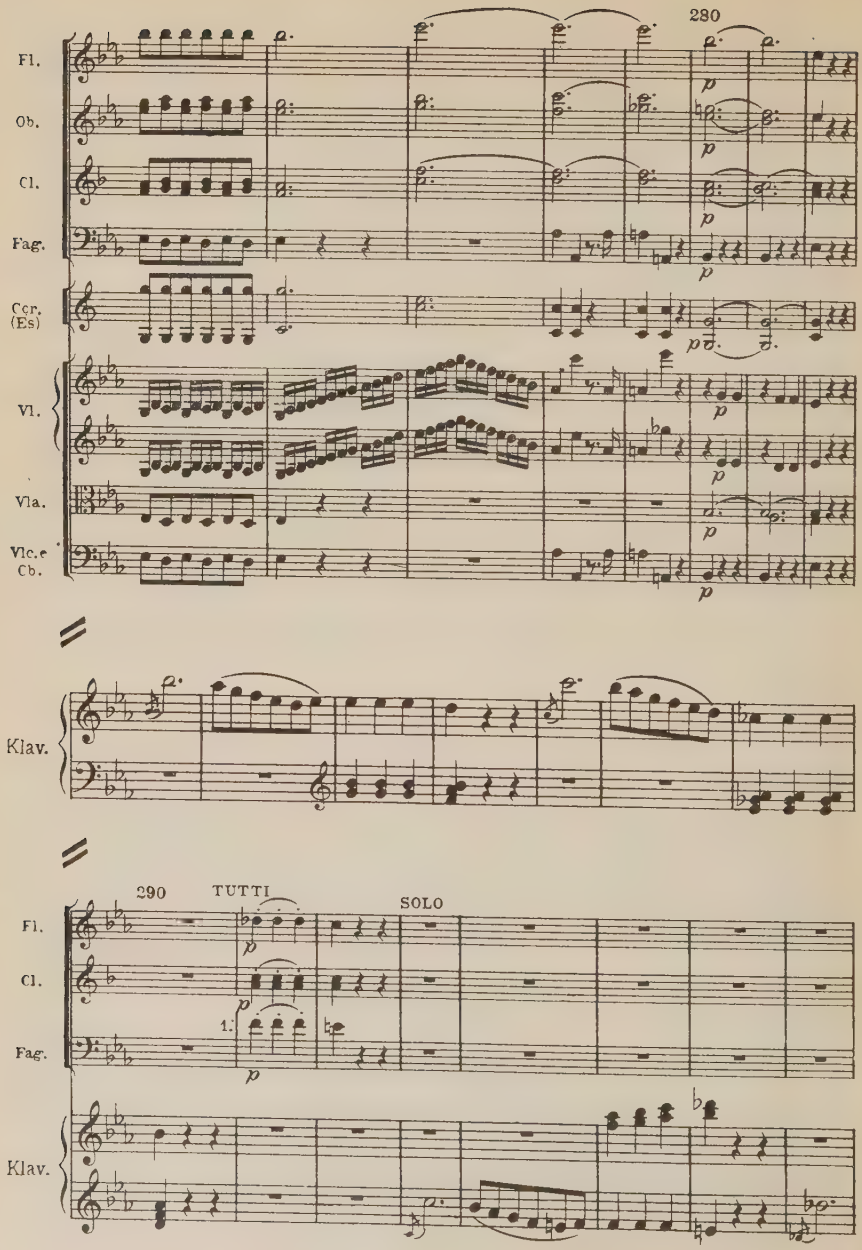
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Vlc.e Cb.
Klav.
290
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SOLO
Fl.
Cl.
Fag.
Klav.

Klav.
TUTTI
SOLO
Ob.
Cl.
Fag.
Klav.
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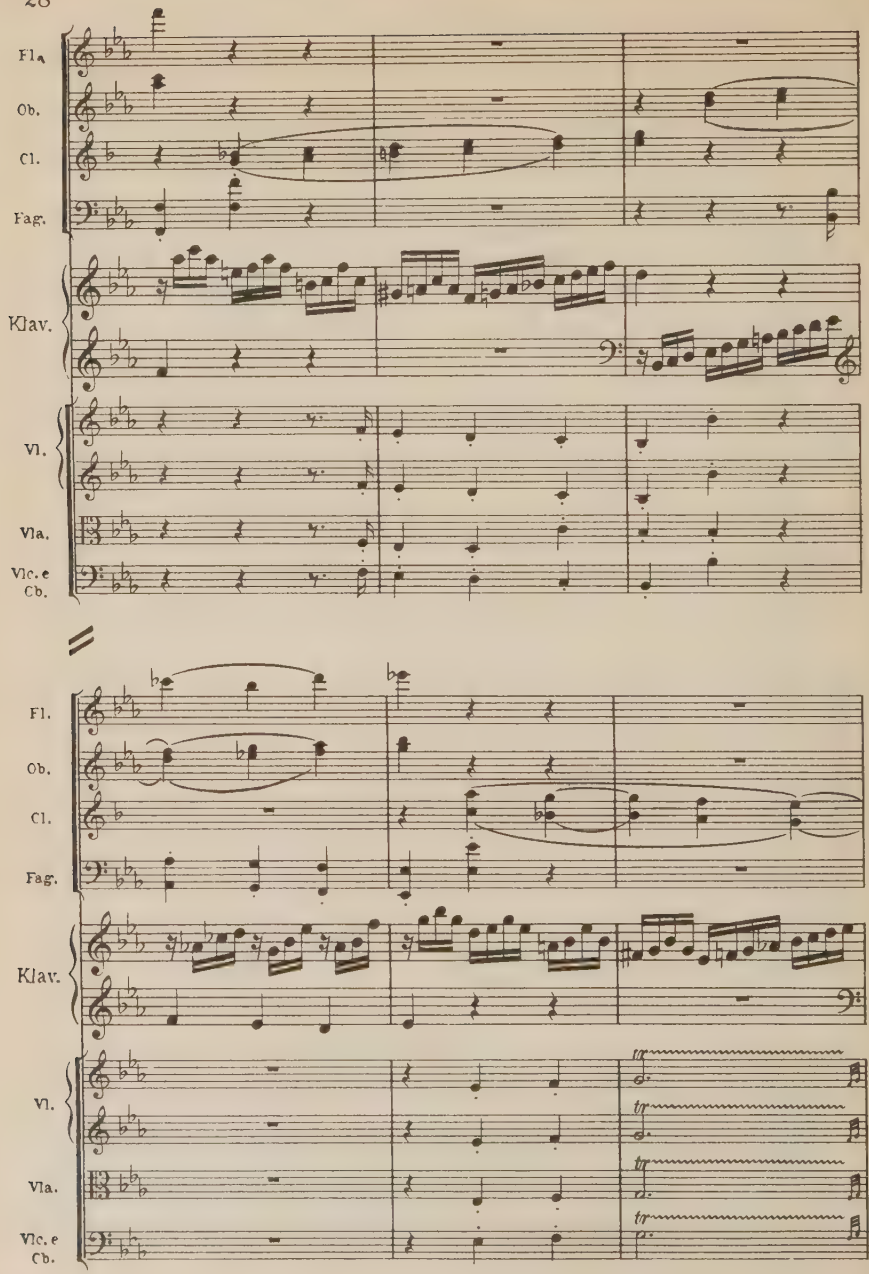
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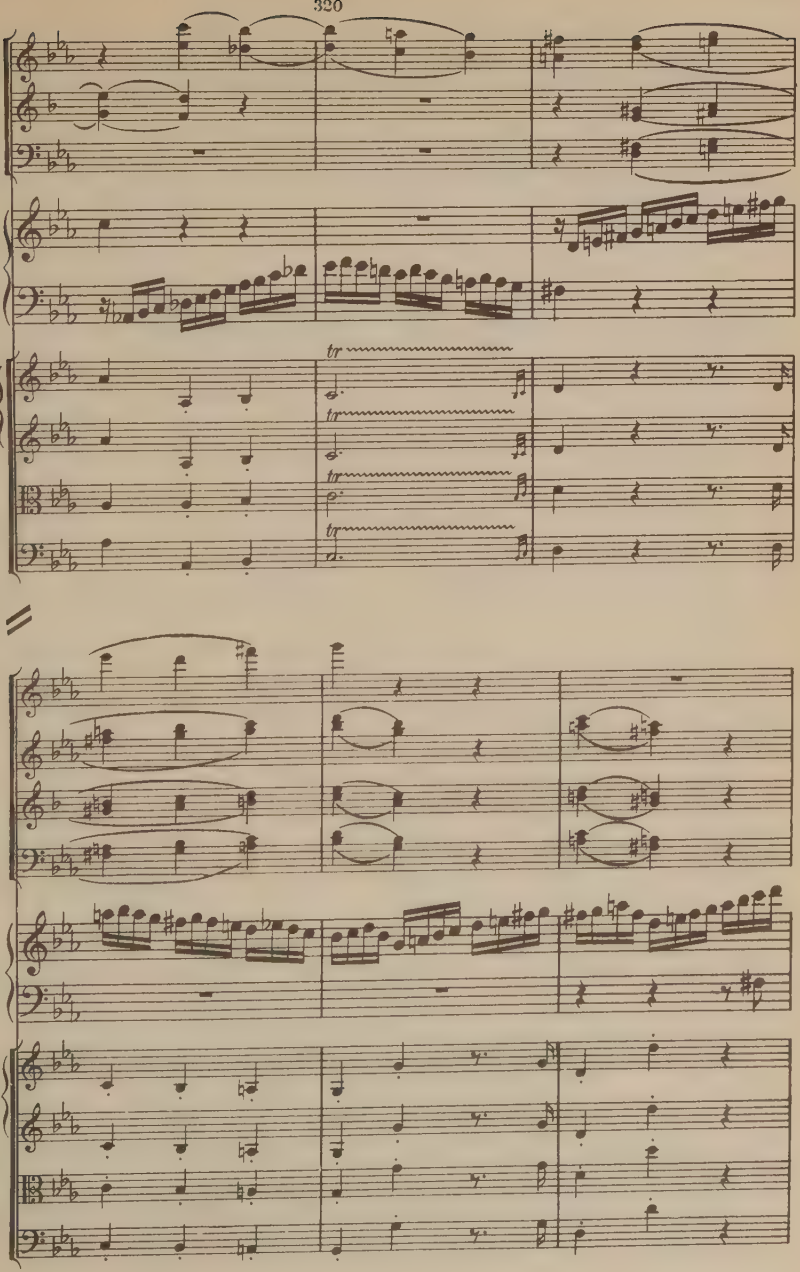
tr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Cl.
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Vl.
Vla.
Vlc.e
Cb.
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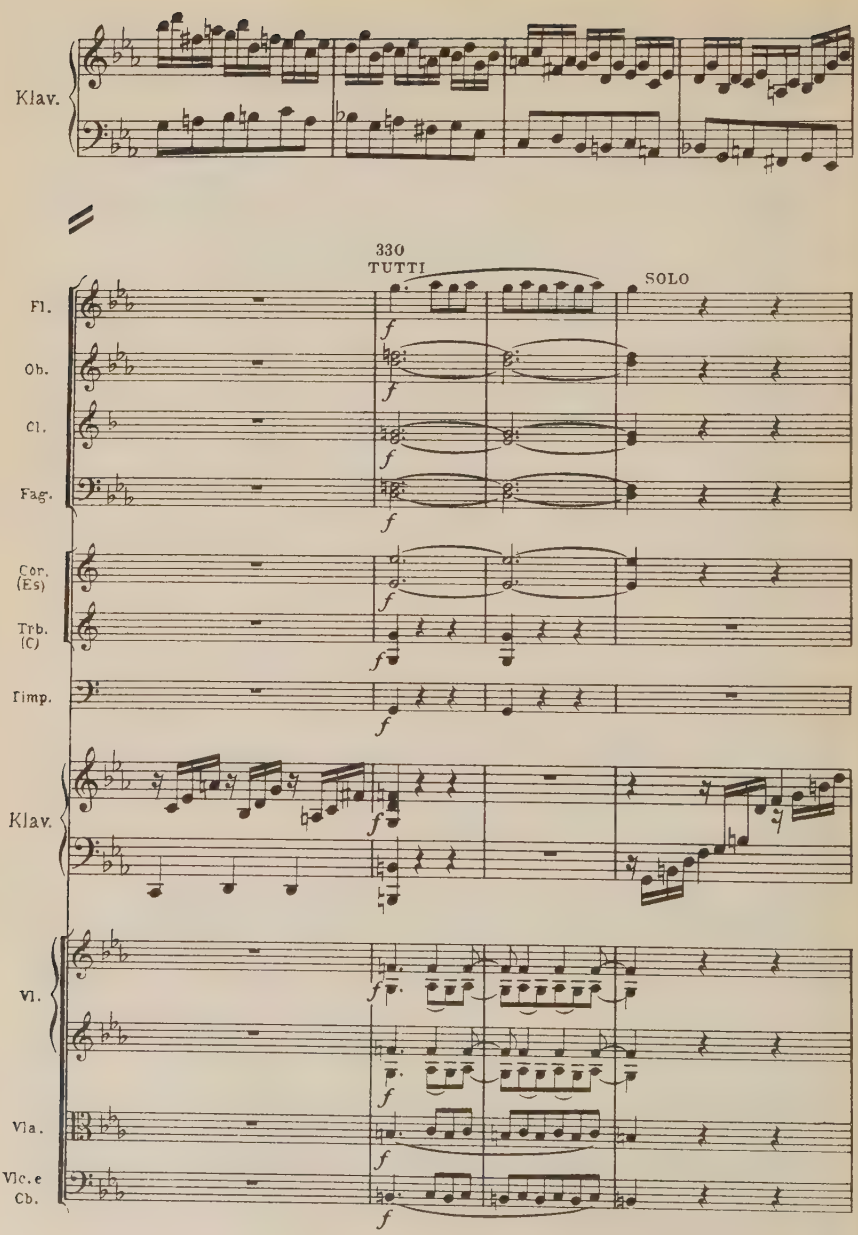
Cb.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330
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SOLO
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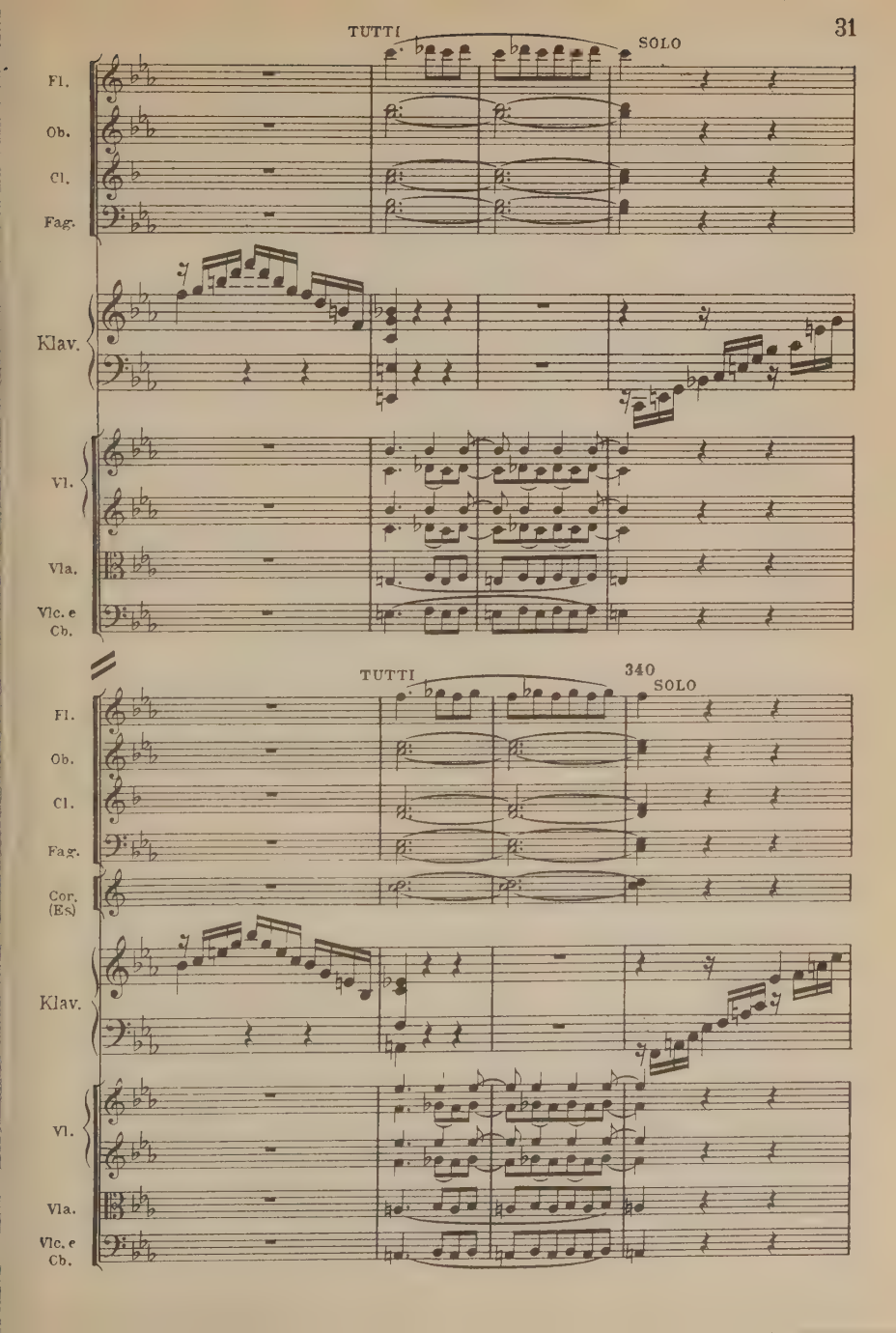
Cor. (Es)
Trb. (C)
Timp.
Klav.
Vl.
Vla.
Vlc.e Cb.
f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Ob.
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Klav.
Vl.
Vla.
Vlc. e Cb.
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Ob.
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Cor. (Es)
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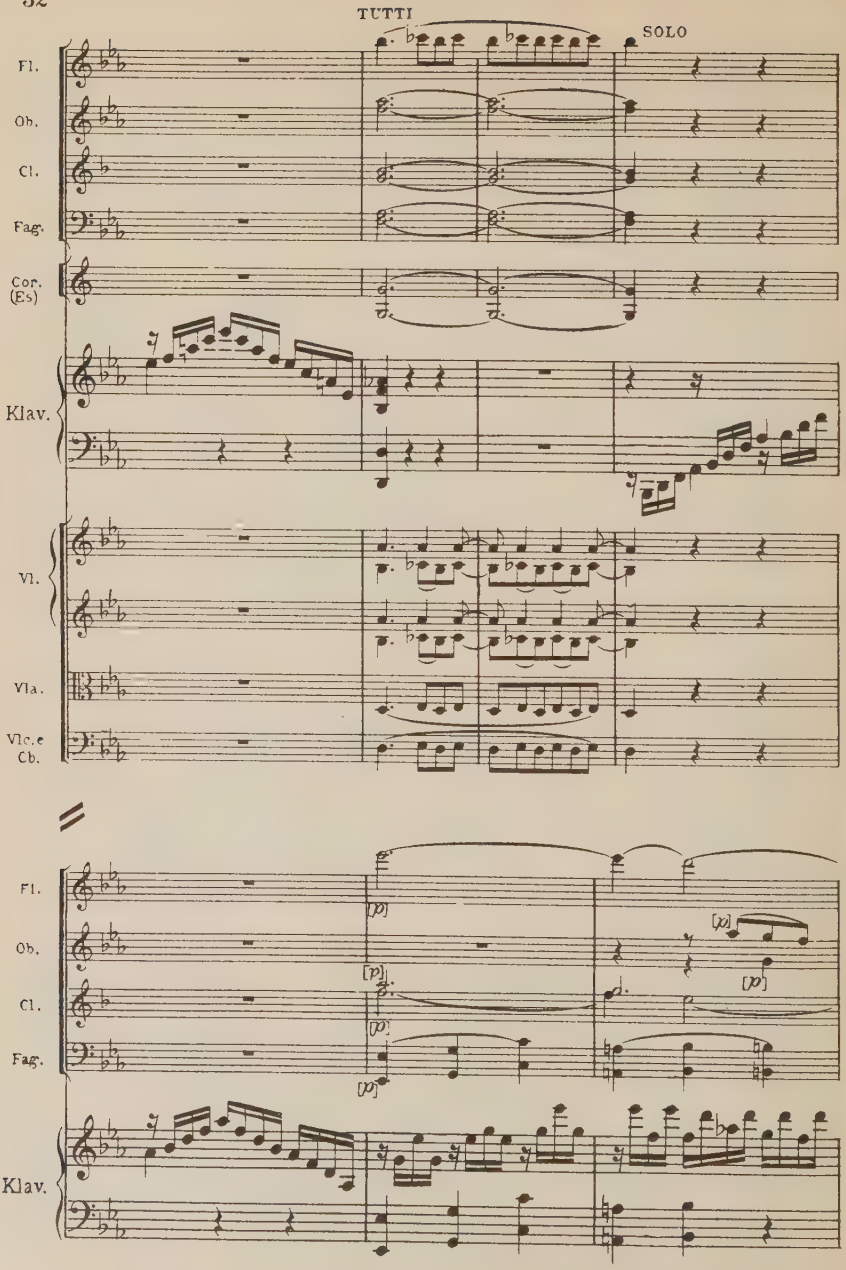
Vlc. e Cb.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Ob.
Cl.
Fag.
Cor. (Es)
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Vl.
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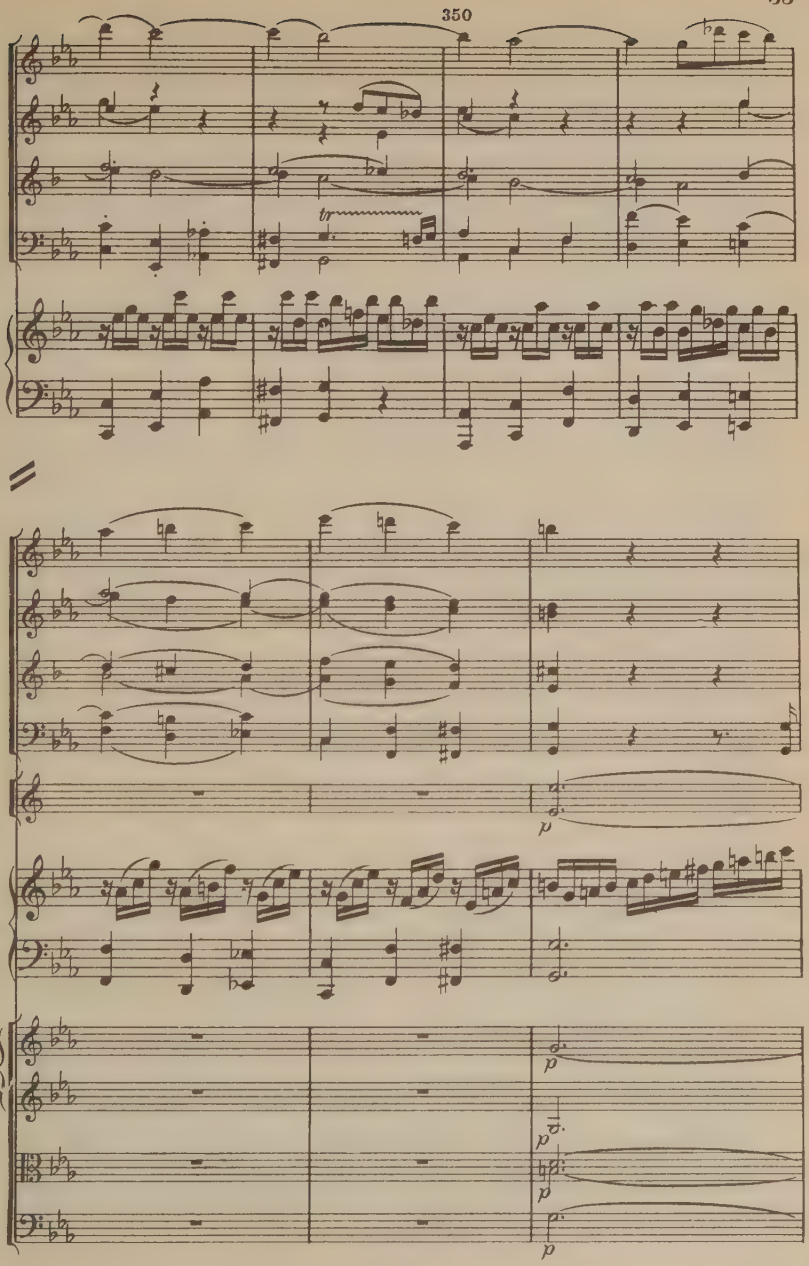
Vlc.e Cb.
Fl.
Ob.
Cl.
Fag.
Klav.
[p]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Fl.
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Fag.
Klav.
Fl.
Ob.
Cl.
Fag.
Cor. (Es)
p
Klav.
Vl.
p
p
Vla.
p
Vlc.e Cb.
p

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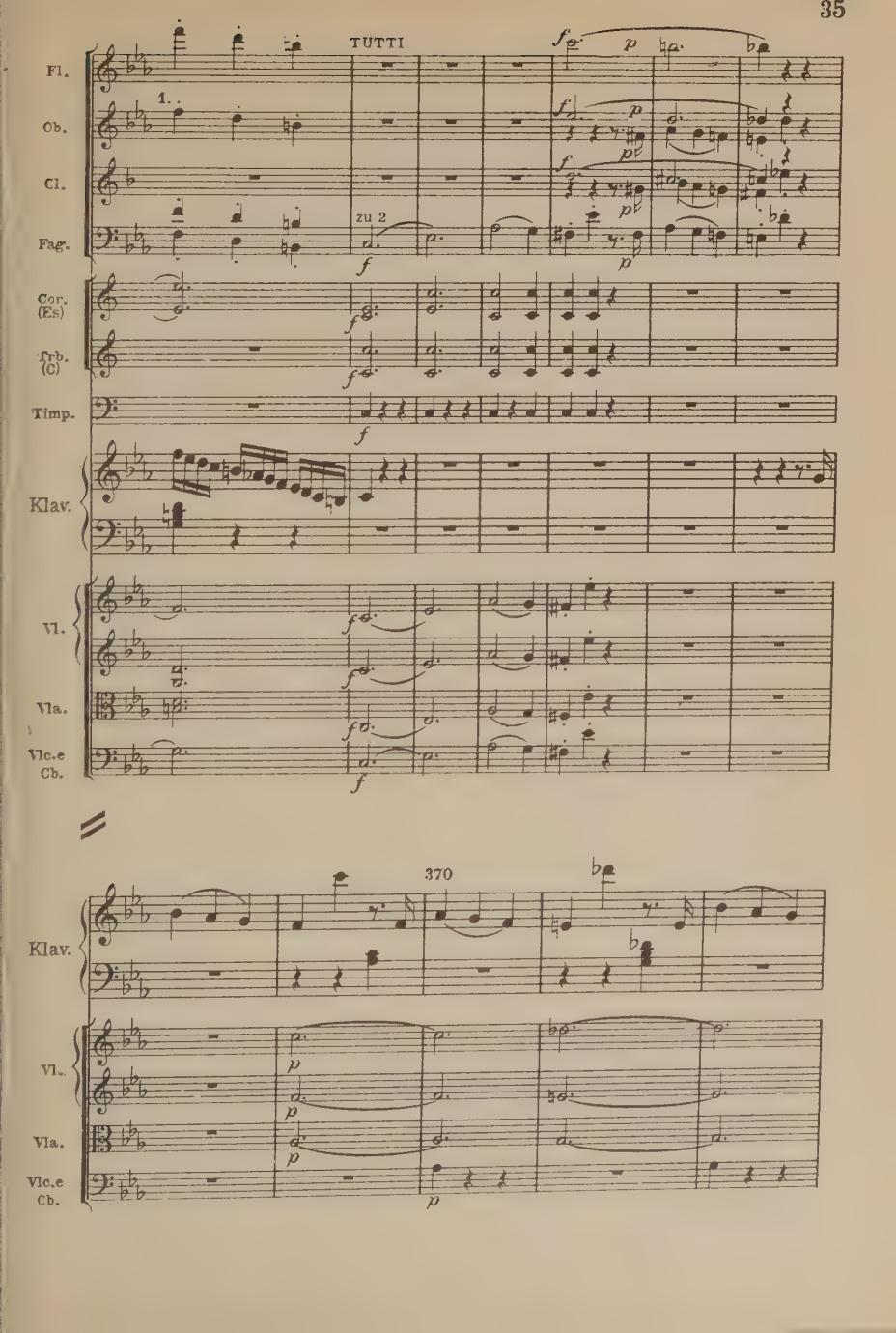
Cl.
Fag.
Cor. (Es)
Klav.
Vl.
Vla.
Vlc.e Cb.
1.
360


TUTTI
Fl.
Ob.
Cl.
Fag.
zu 2
Cor. (Es)
Trb. (C)
Timp.
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Vl.
Vla.
Vlc.e Cb.
370
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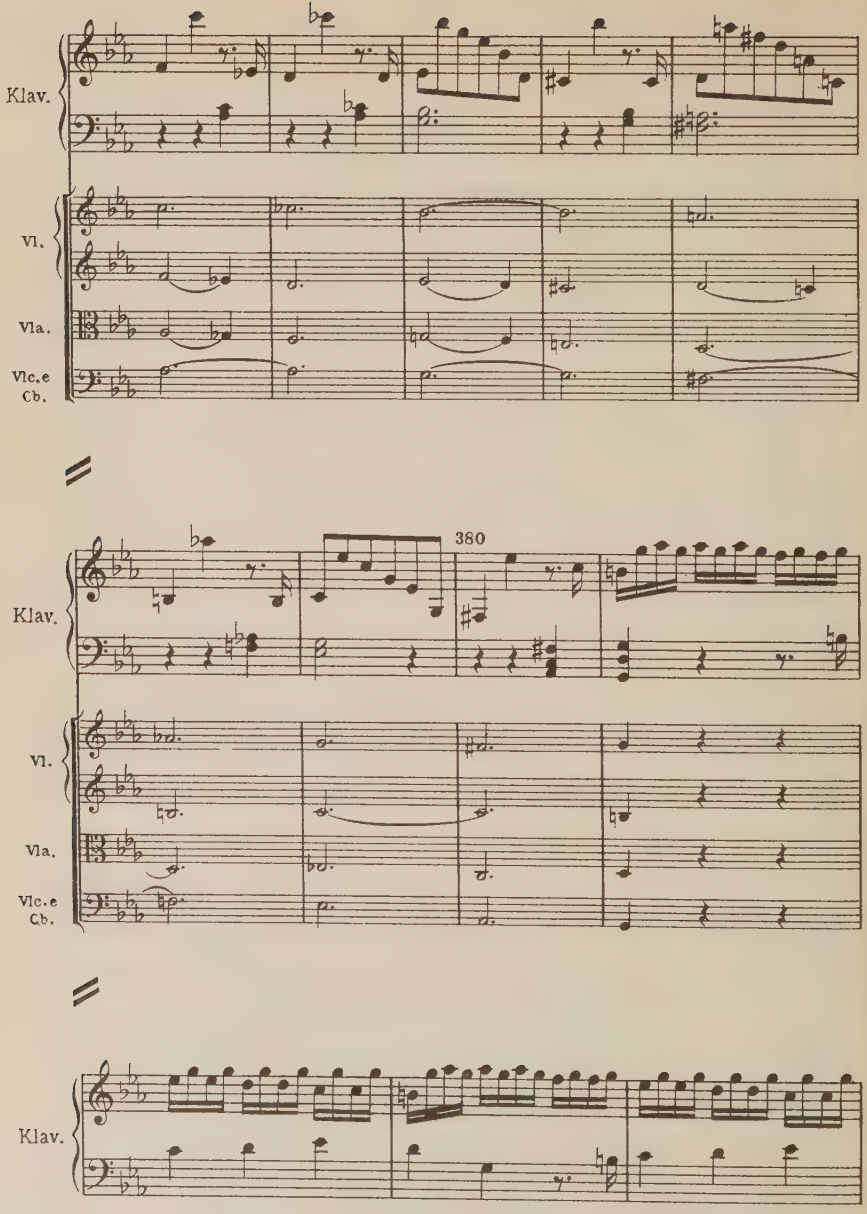
Vla.
Vlc.e Cb.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Vl.
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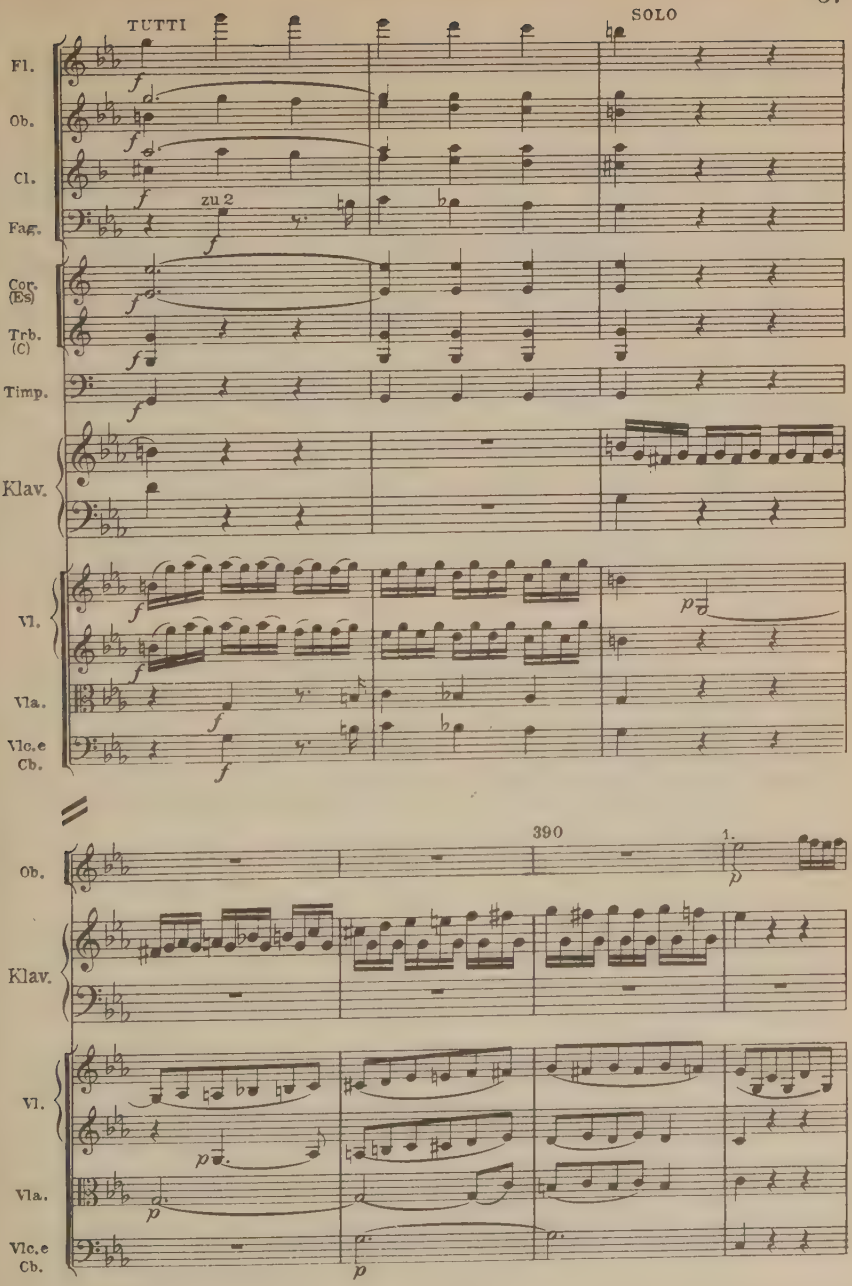
Vlc.e
Cb.
380
Klav.
Vl.
Vla.
Vlc.e
Cb.
Klav.


TUTTI
SOLO
Fl.
Ob.
Cl.
Fag.
zu 2
Cor. (Es)
Trb. (C)
Timp.
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Vl.
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Vlc.e Cb.
390
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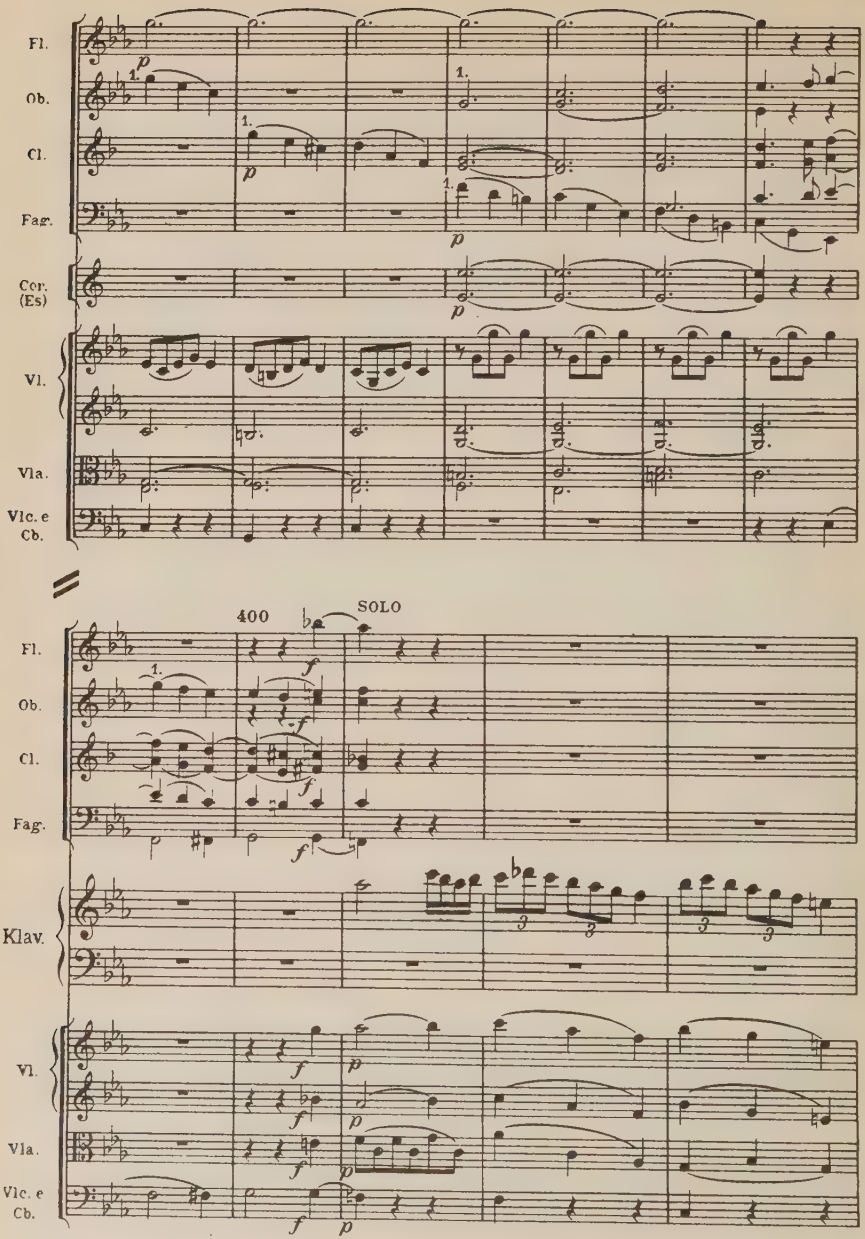
Vla.
Vlc.e Cb.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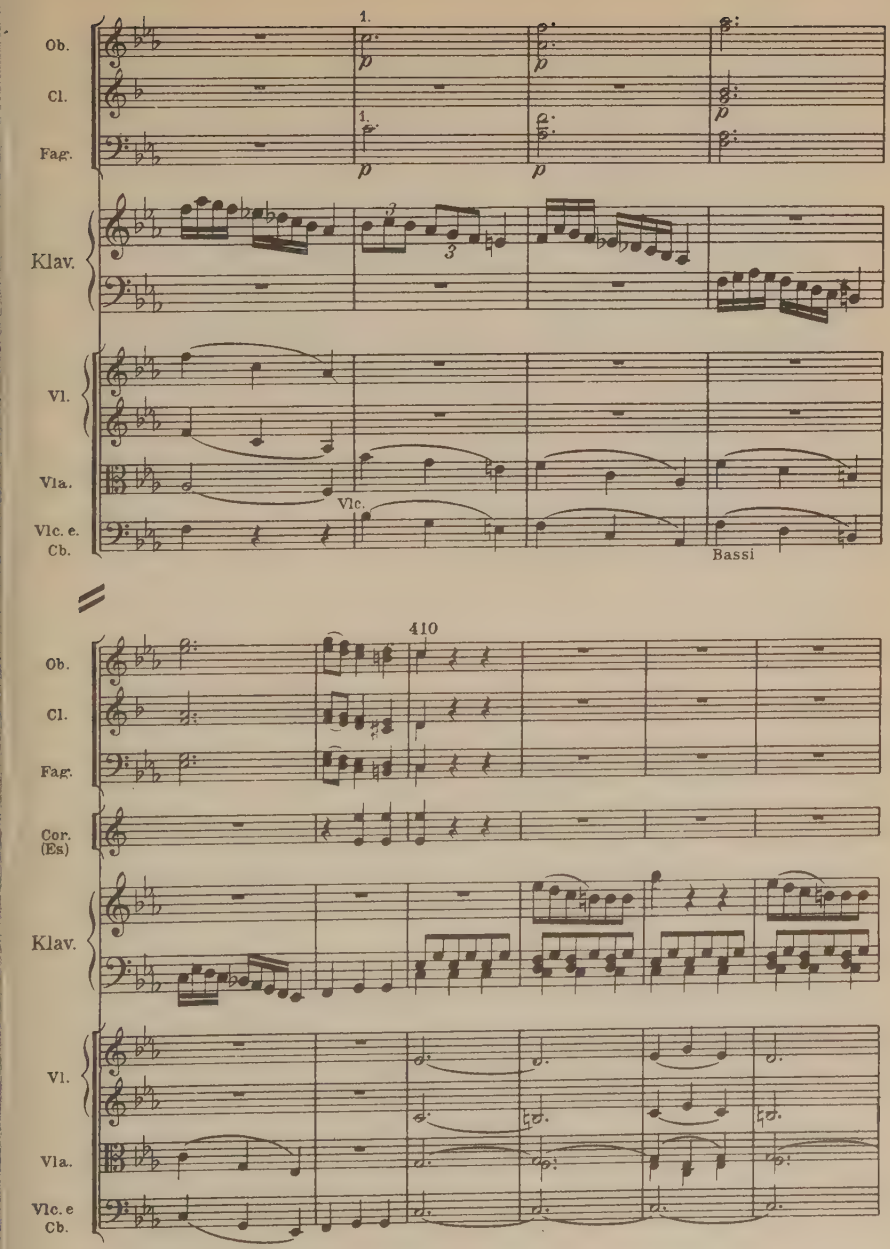
Cl.
Fag.
Cor. (Es)
Vl.
Vla.
Vlc. e Cb.
400
SOLO
Klav.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Cb.
Vlc.
Bassi
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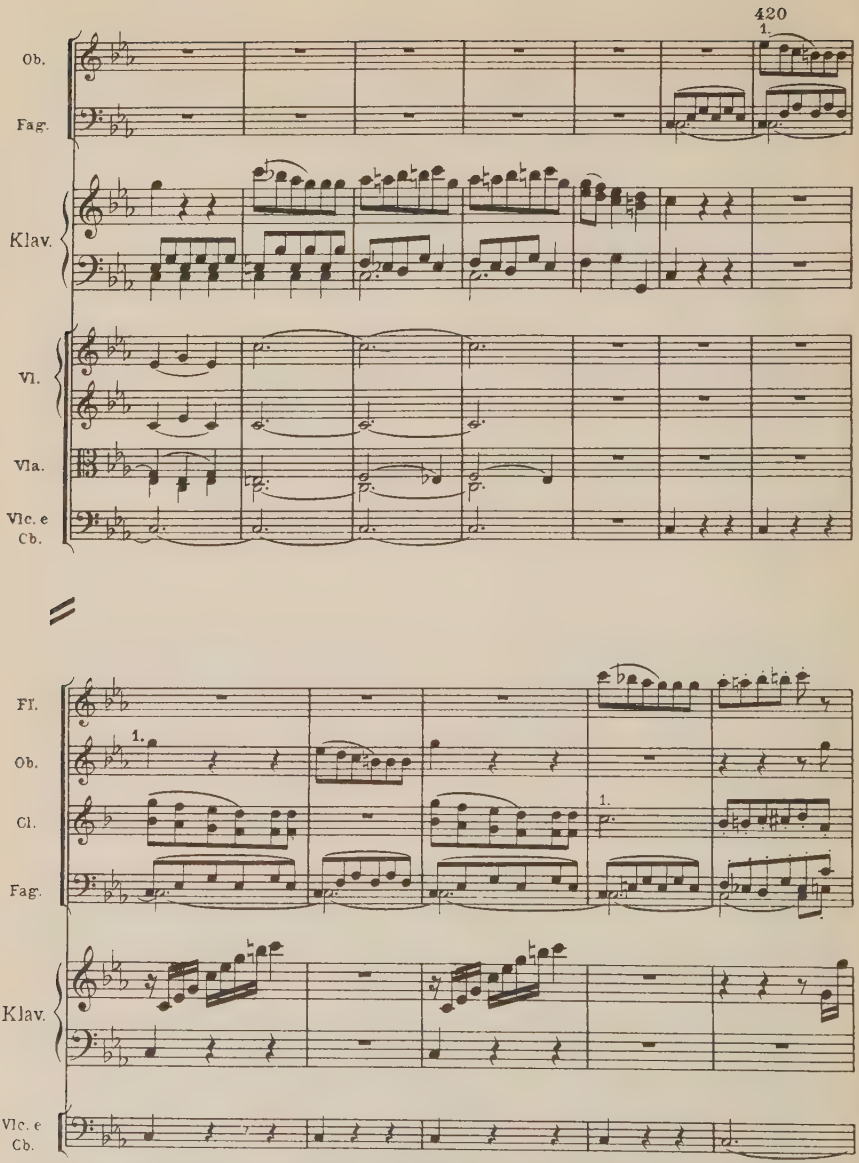
Cor. (Es)


420
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Vlc. e
Cb.
Fl.
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Cl.
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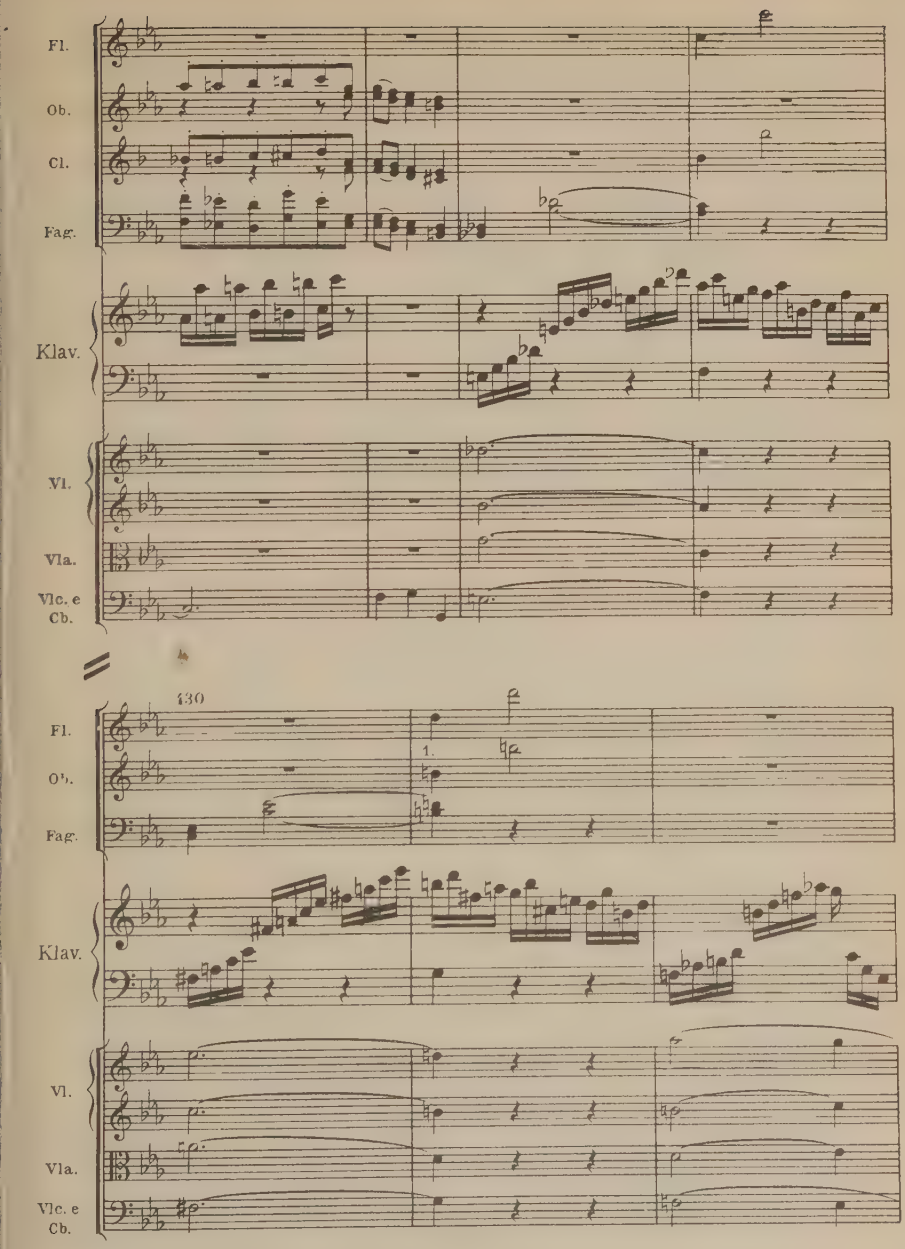
Vlc. e
Cb.


Fl.
Ob.
Cl.
Fag.
Klav.
Vl.
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130
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Ob.
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Klav.
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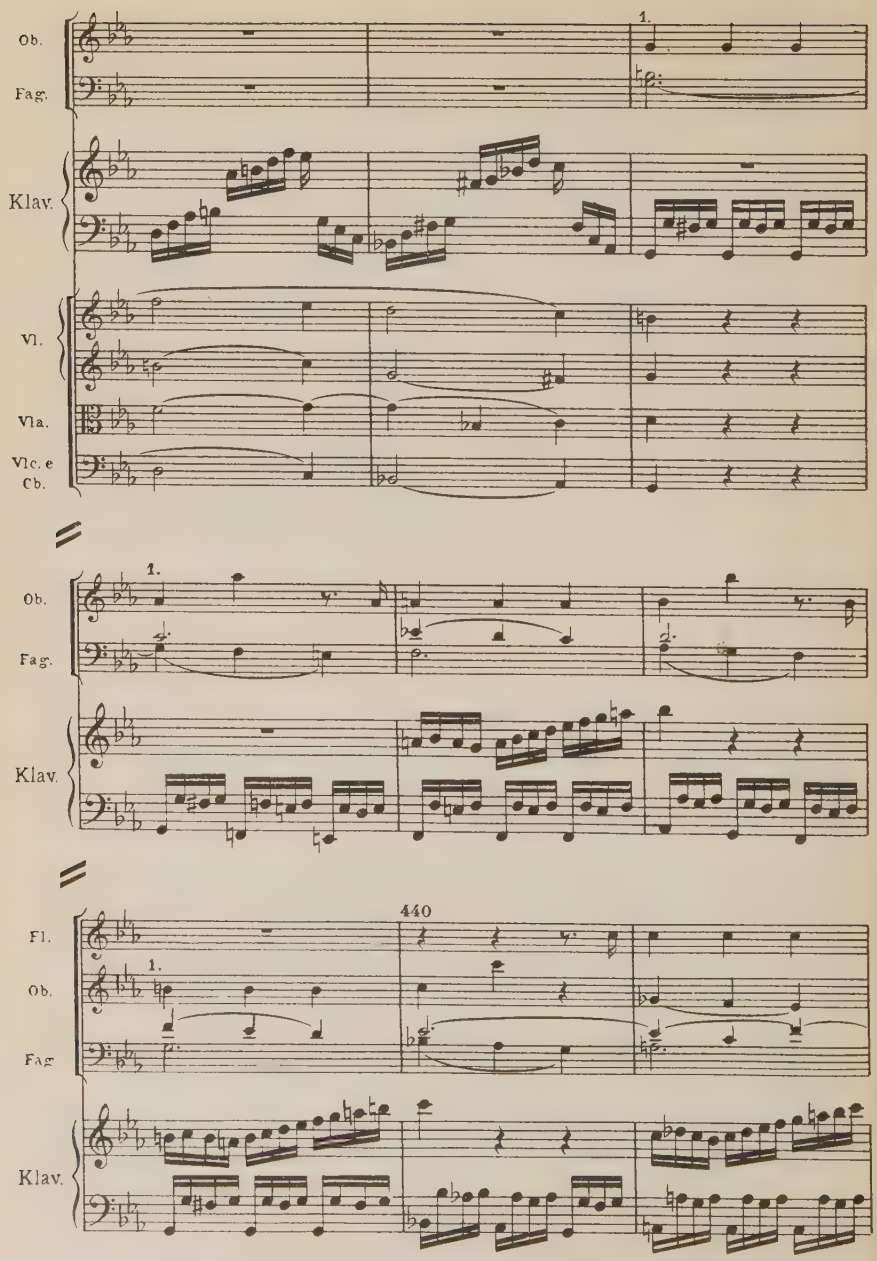
Ob.
Fag.
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Vl.
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Cb.
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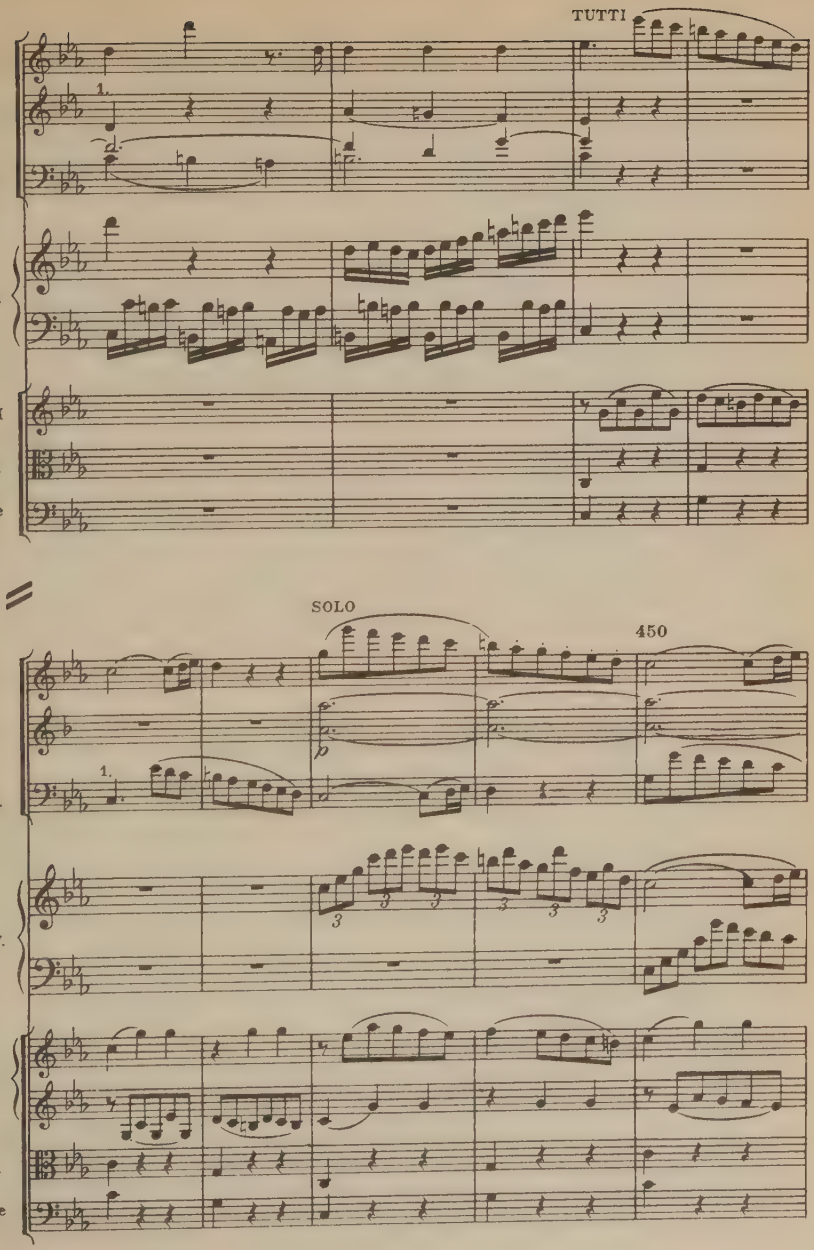
Fag.
Klav.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Fl.
Ob.
Fag.
Klav.
Vl. I
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SOLO
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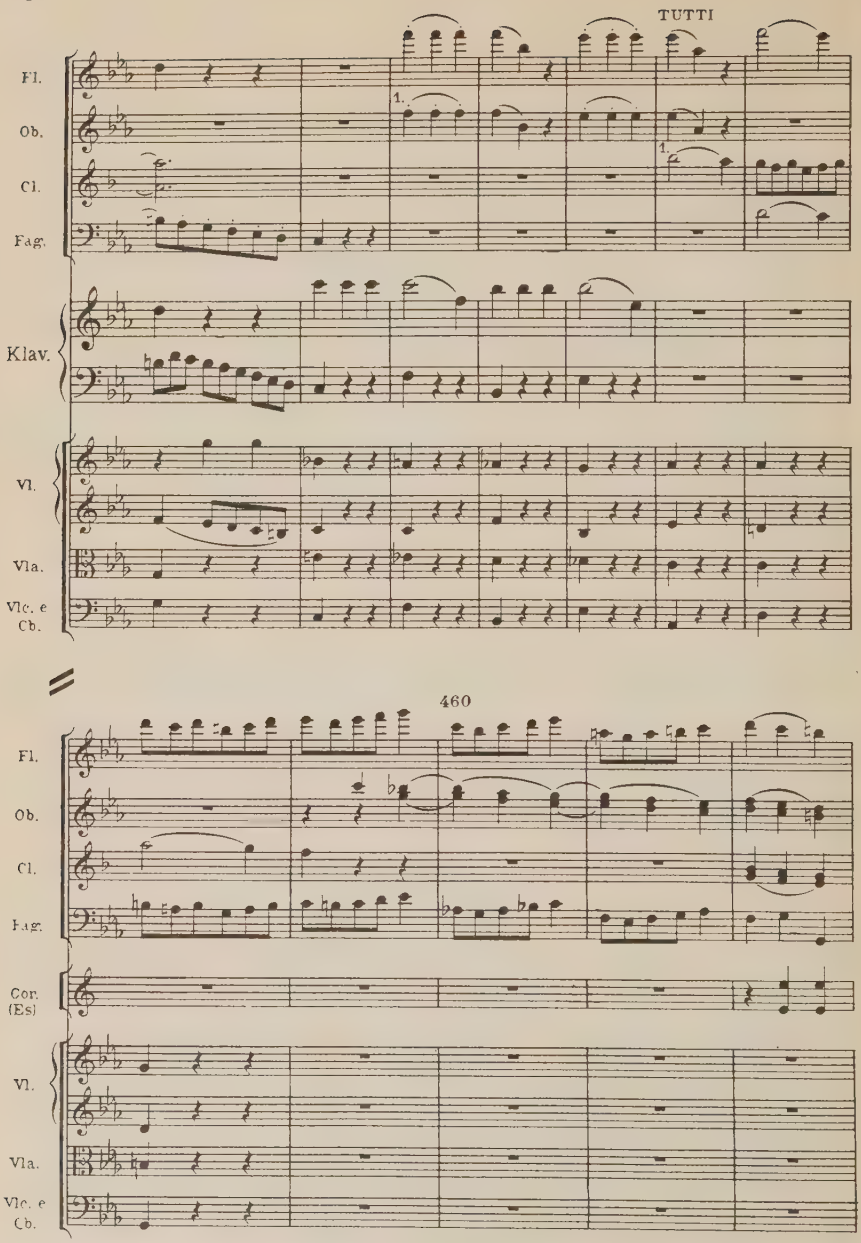
Klav.
Vl.
Vla.
Vlc. e Cb.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Ob.
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Klav.
Vl.
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460
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Fag.
Cor. (Es)
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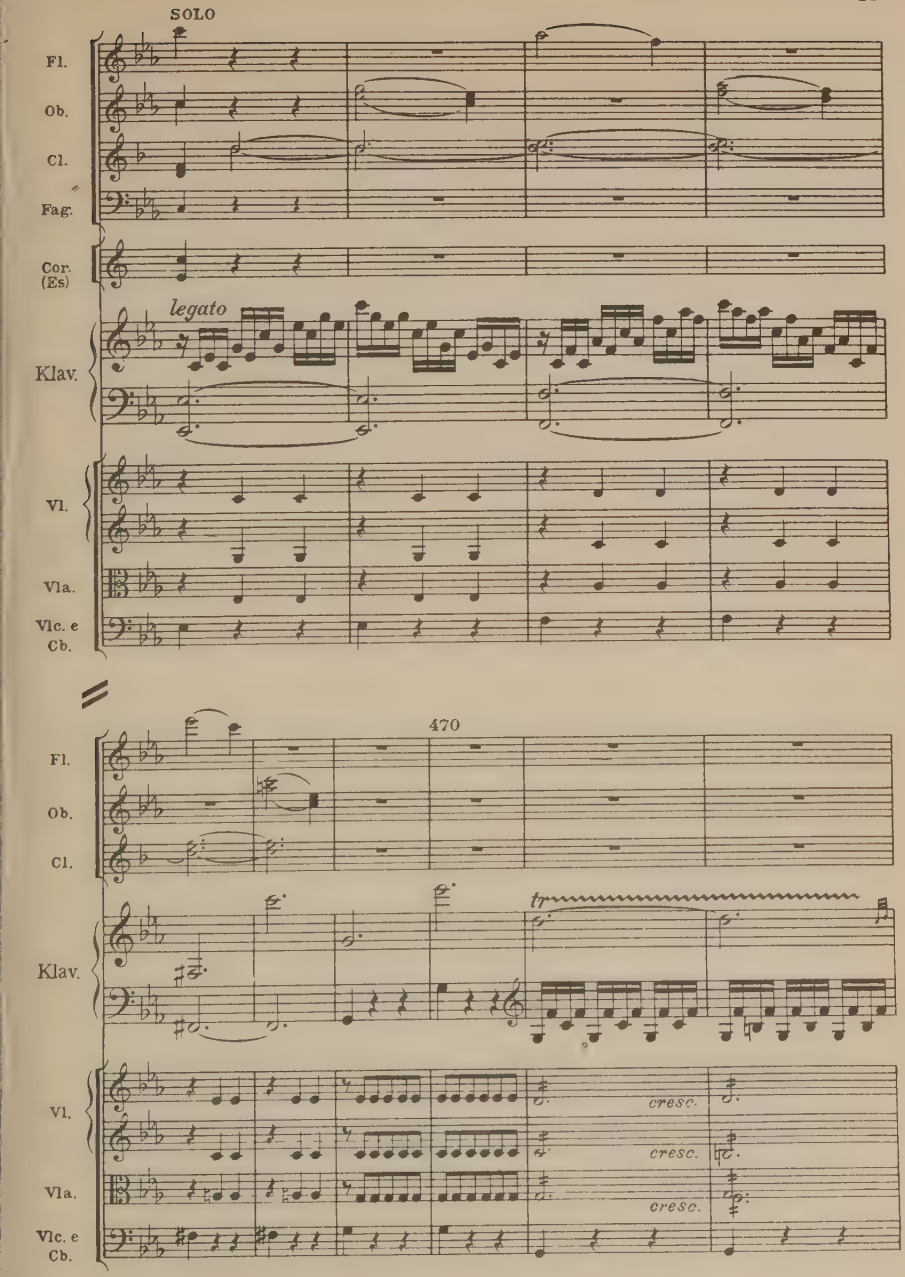
Vla.
Vlc. e Cb.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Vl.
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Vlc. e Cb.
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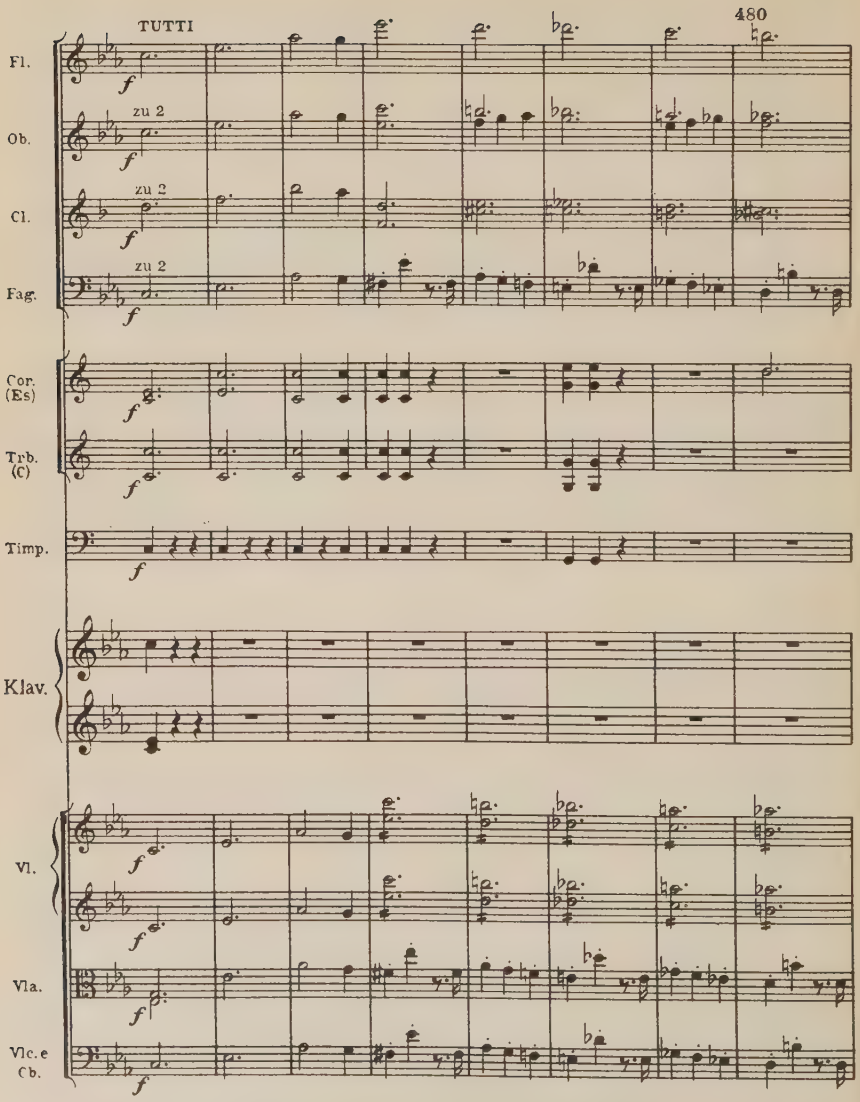
TUTTI
480
Fl.
Ob.
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Fag.
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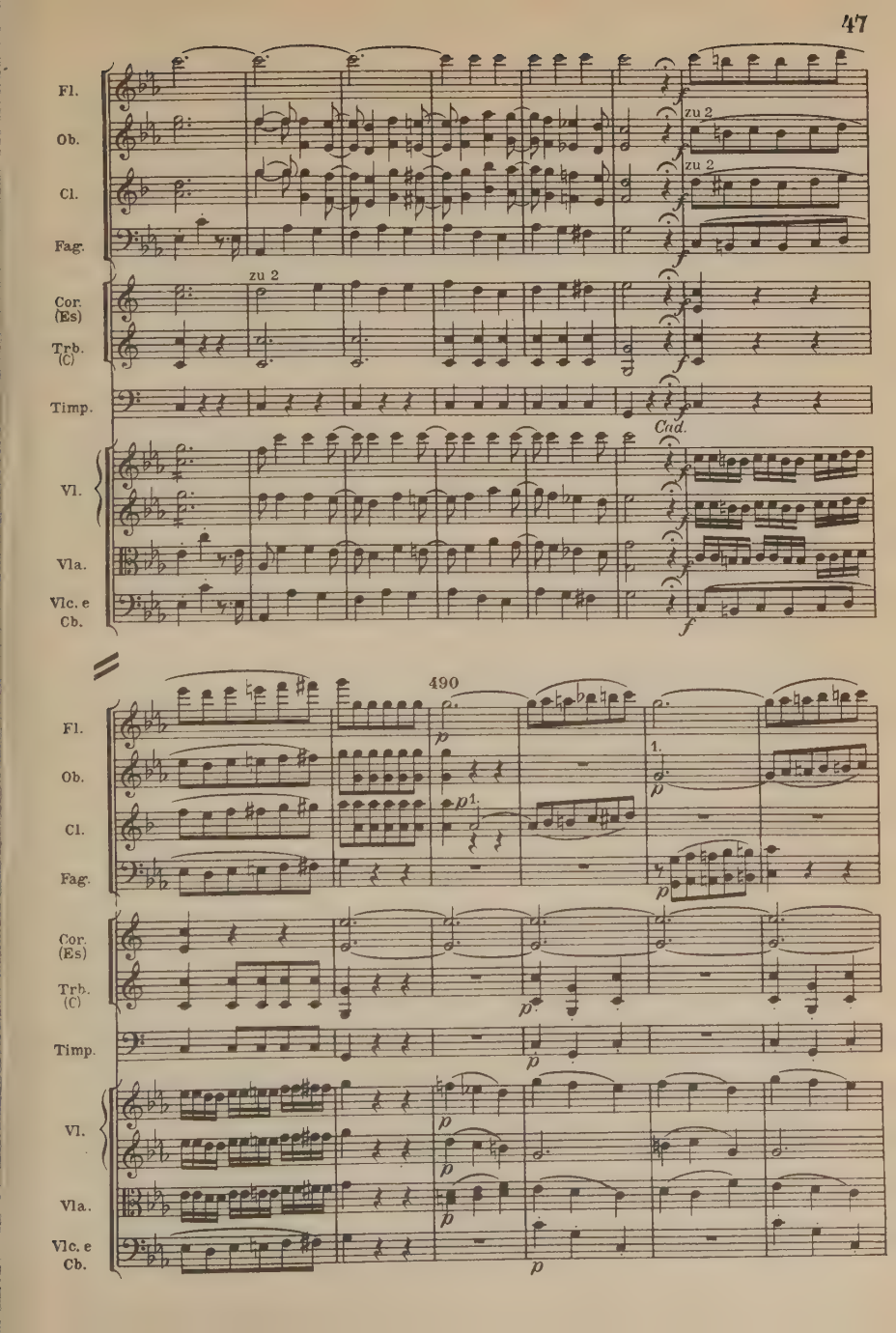
Trb. (C)
Timp.
Klav.
Vl.
Vla.
Vlc.e Cb.
zu 2
f


Fl.
Ob.
Cl.
Fag.
zu 2
zu 2
zu 2
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Trb. (C)
Timp.
Cad.
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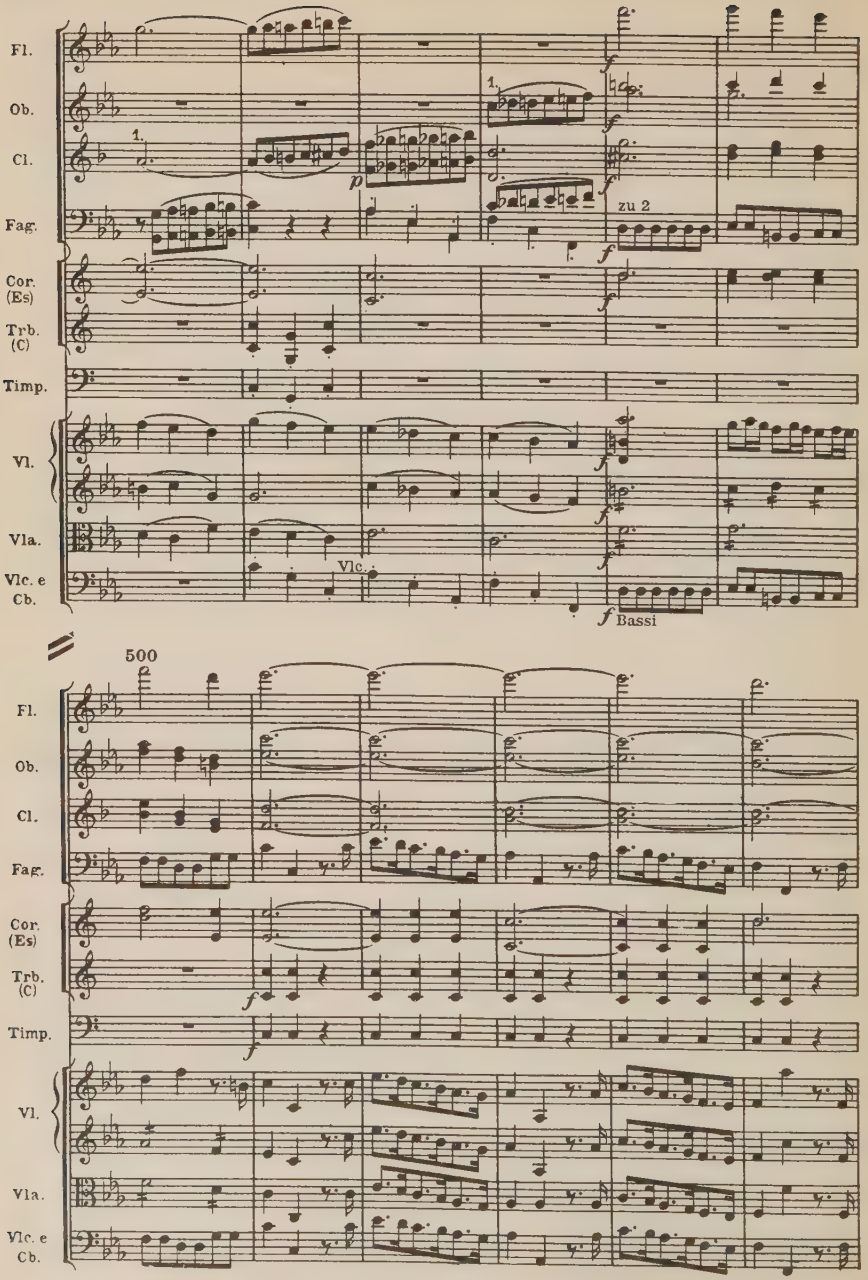
Vla.
Vlc. e Cb.
490
1.
1.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Cl.
Fag.
Cor. (Es)
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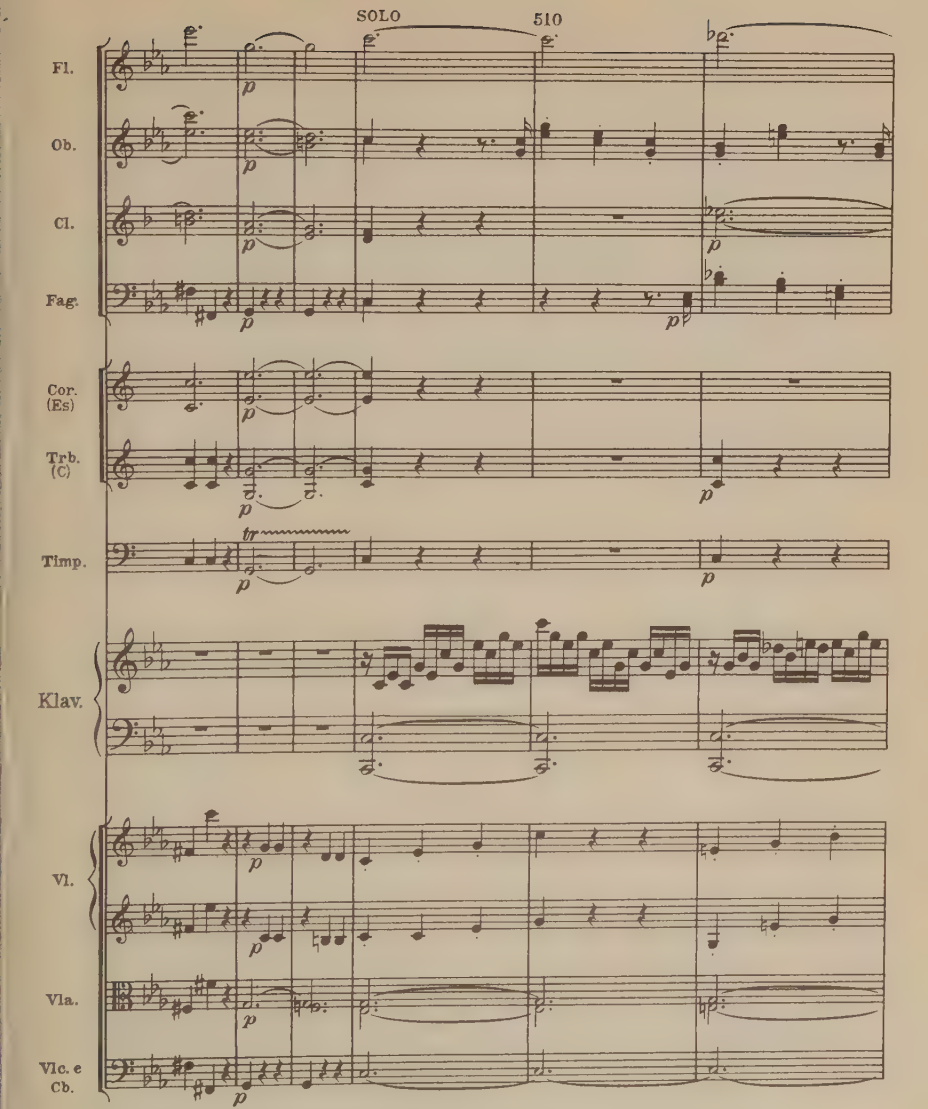
Timp.
Vl.
Vla.
Vlc. e Cb.
1.
zu 2
Vlc.
Bassi
500


SOLO
510
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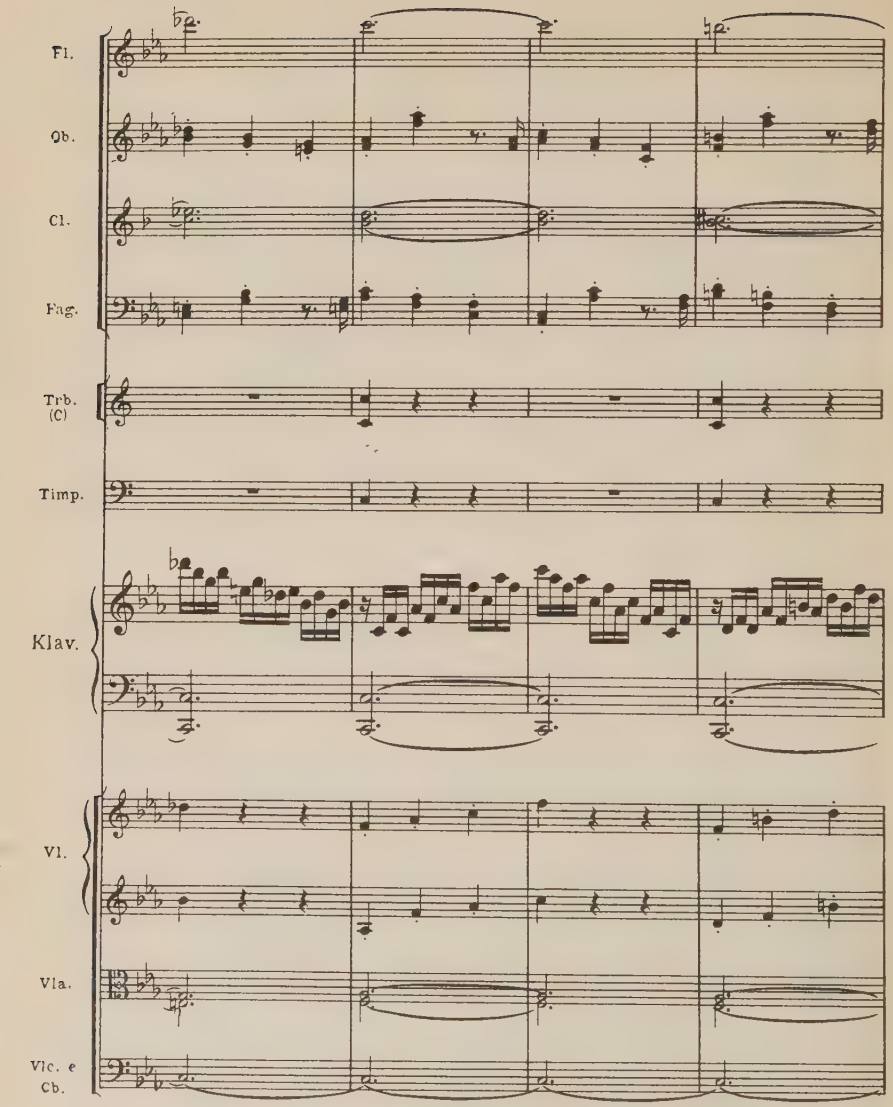
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Trb. (C)
Timp.
Klav.
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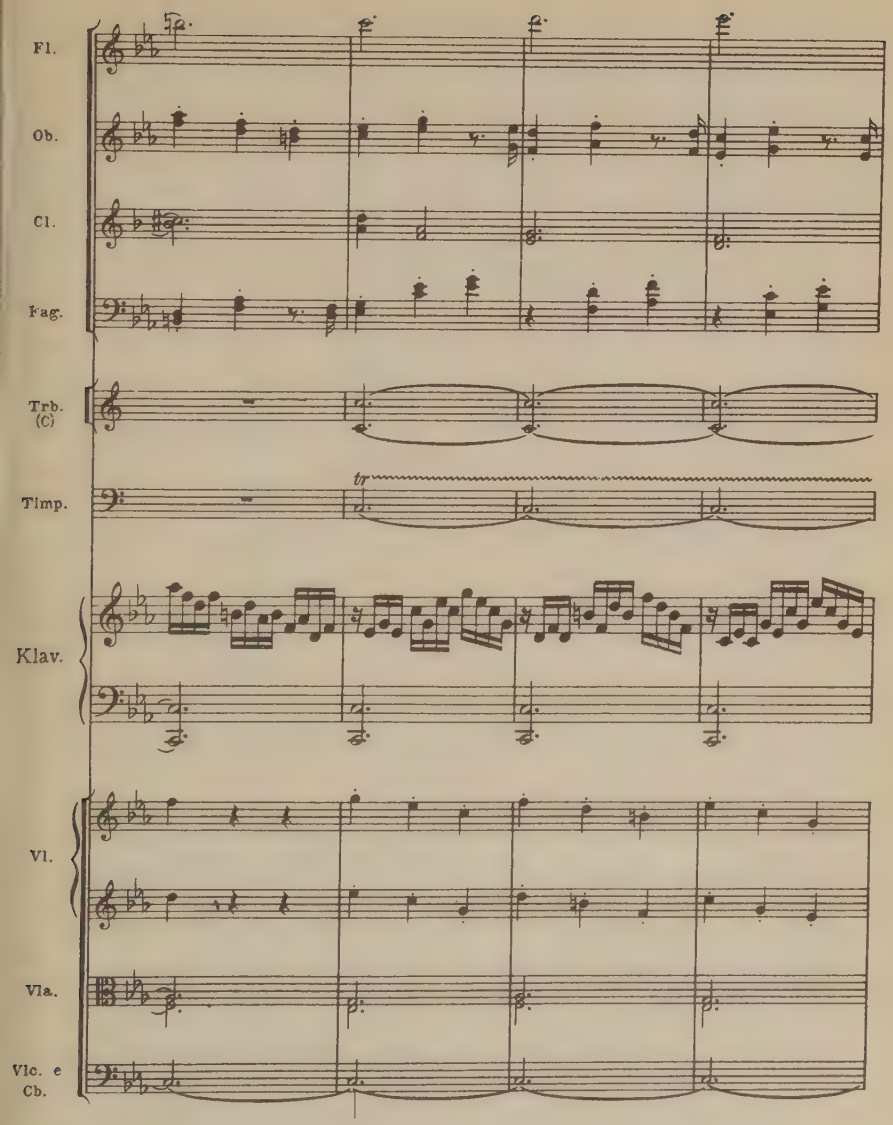
Vlc. e Cb.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Cl.
Fag.
Trb. (C)
Timp.
tr
Klav.
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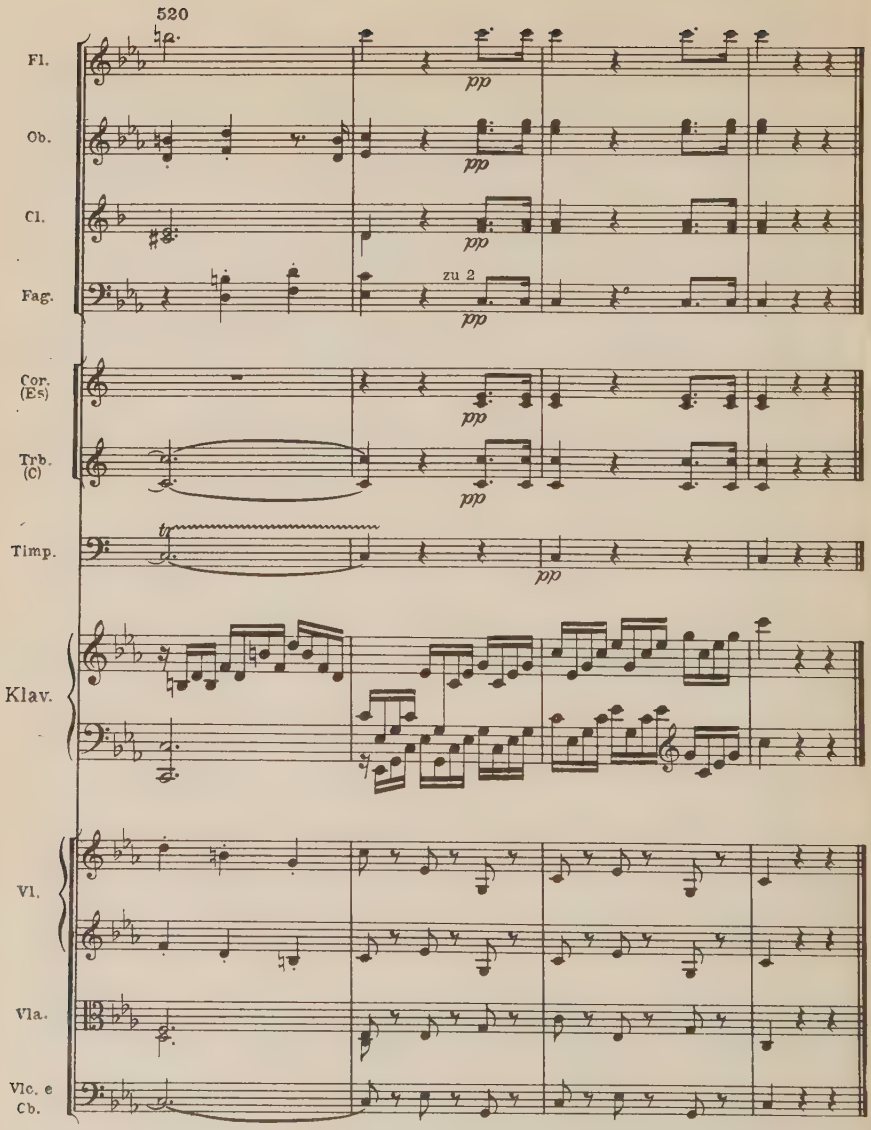
Vlc. e Cb.


520
Fl.
Ob.
Cl.
Fag.
zu 2
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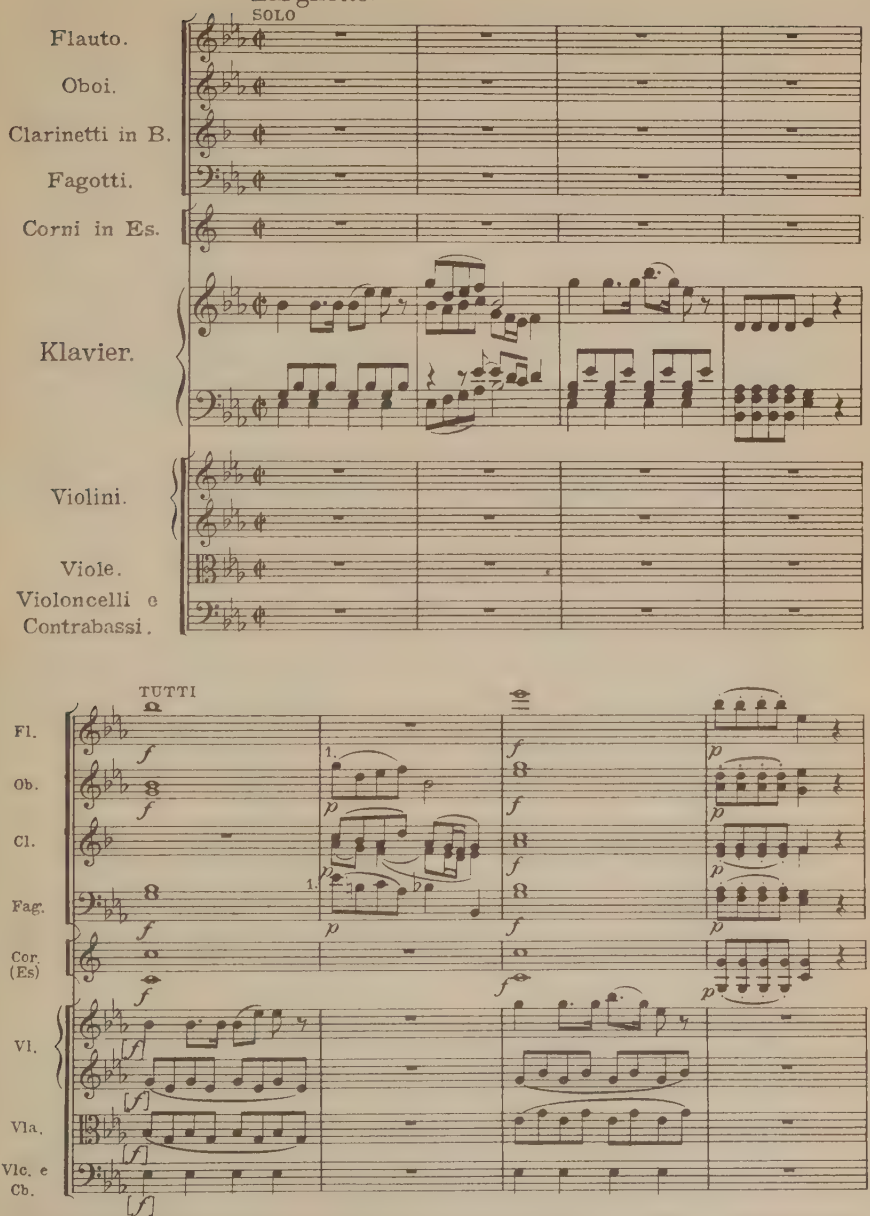
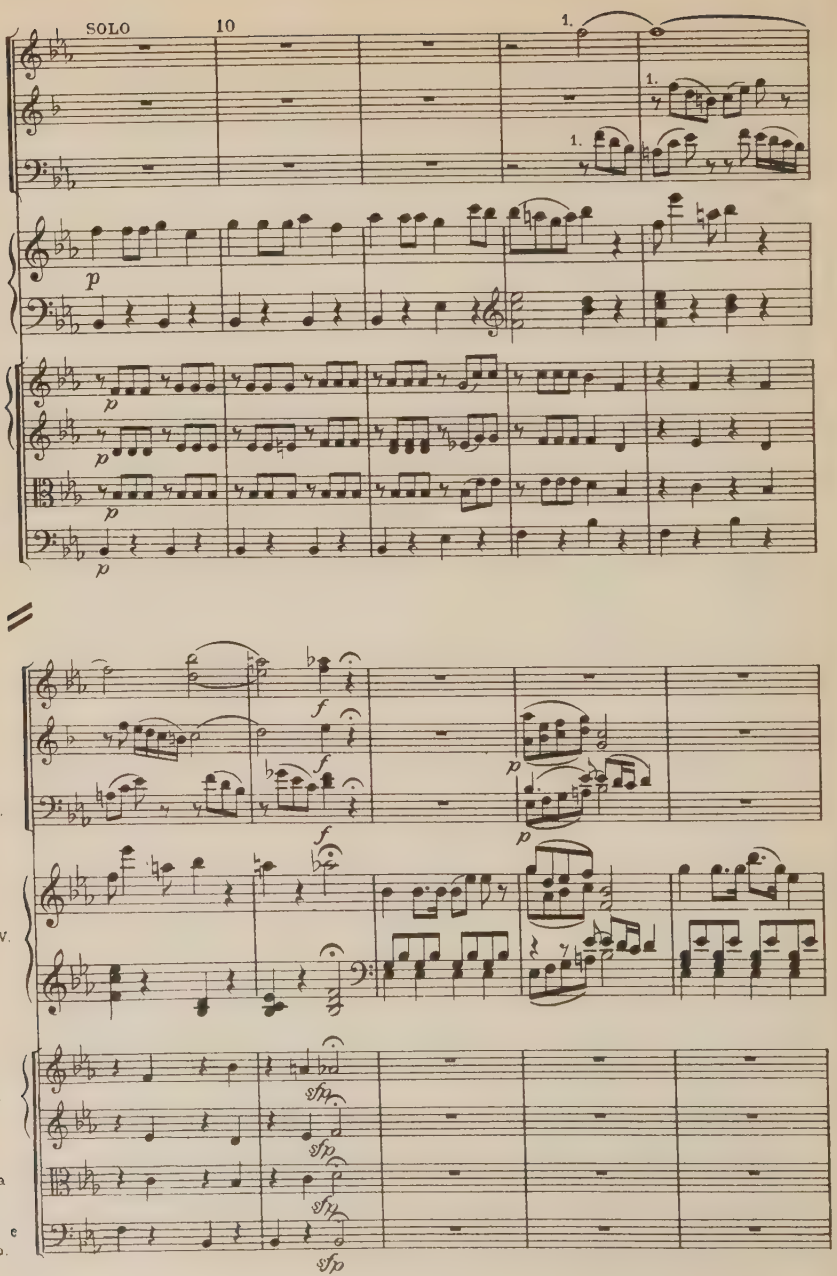
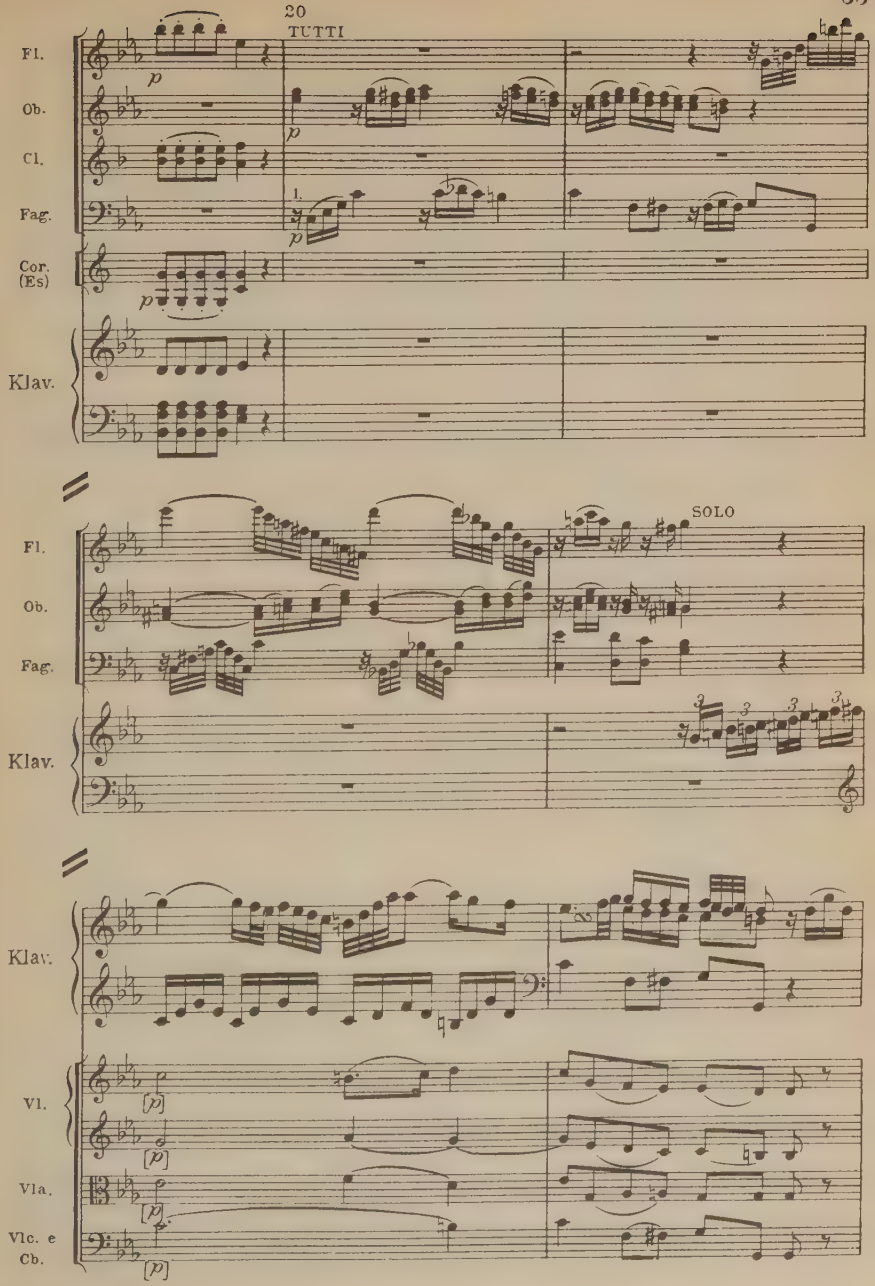
Trb. (C)
Timp.
Klav.
Vl.
Vla.
Vlc. e Cb.
pp

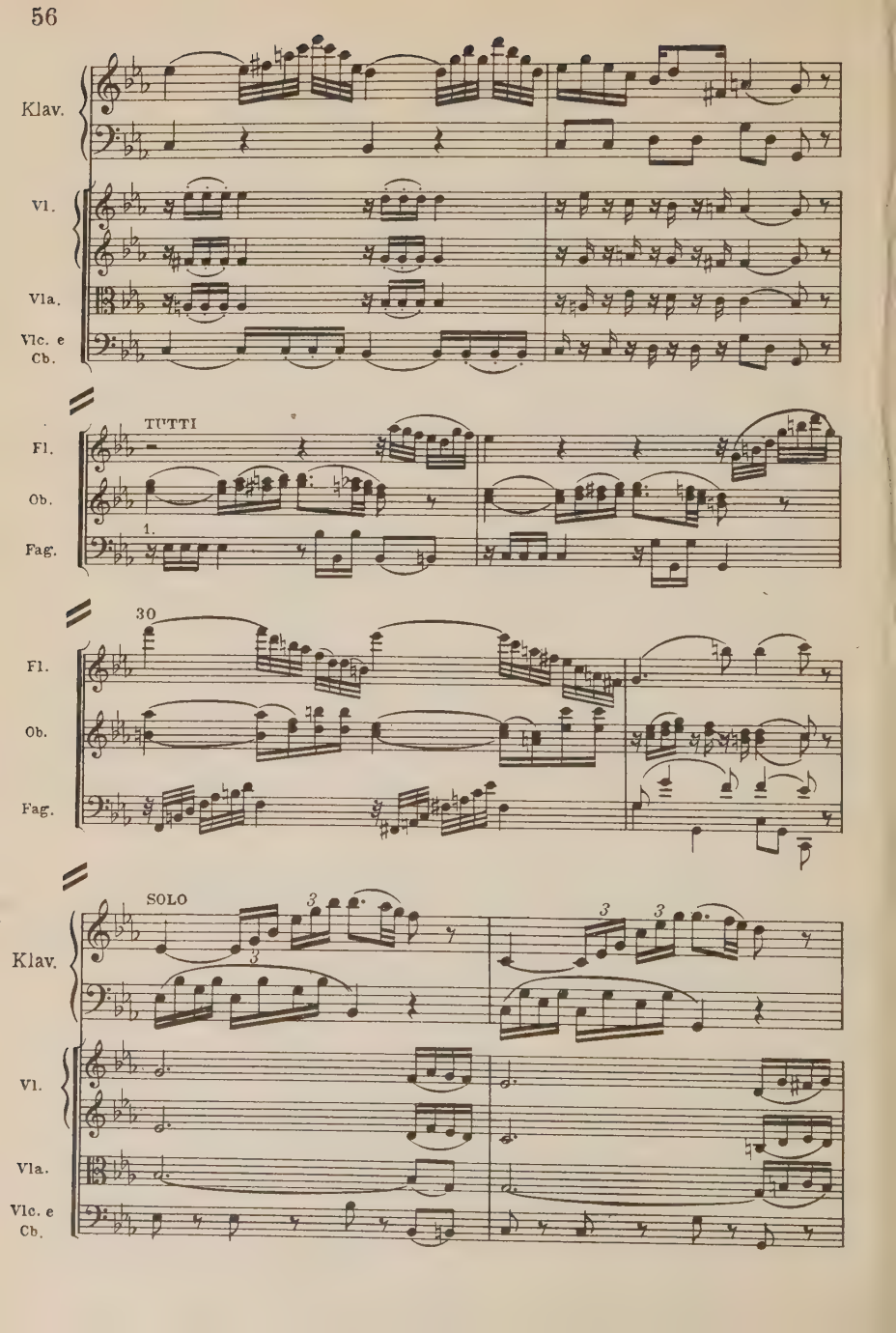
Larghetto.



Das Klavier als Generalbaßinstrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.


SOLO
10
1.
Ob.
Cl.
Fag.
Klav.
Vl.
Vla.
Vlc. e Cb.
p
f
sfp


20
TUTTI
Fl.
Ob.
Cl.
Fag.
Cor. (Es)
Klav.
SOLO
Fl.
Ob.
Fag.
Klav.
Klav.
Vl.
Vla.
Vlc. e Cb.


Klav.
Vl.
Vla.
Vlc. e Cb.
TUTTI
Fl.
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30
Fl.
Ob.
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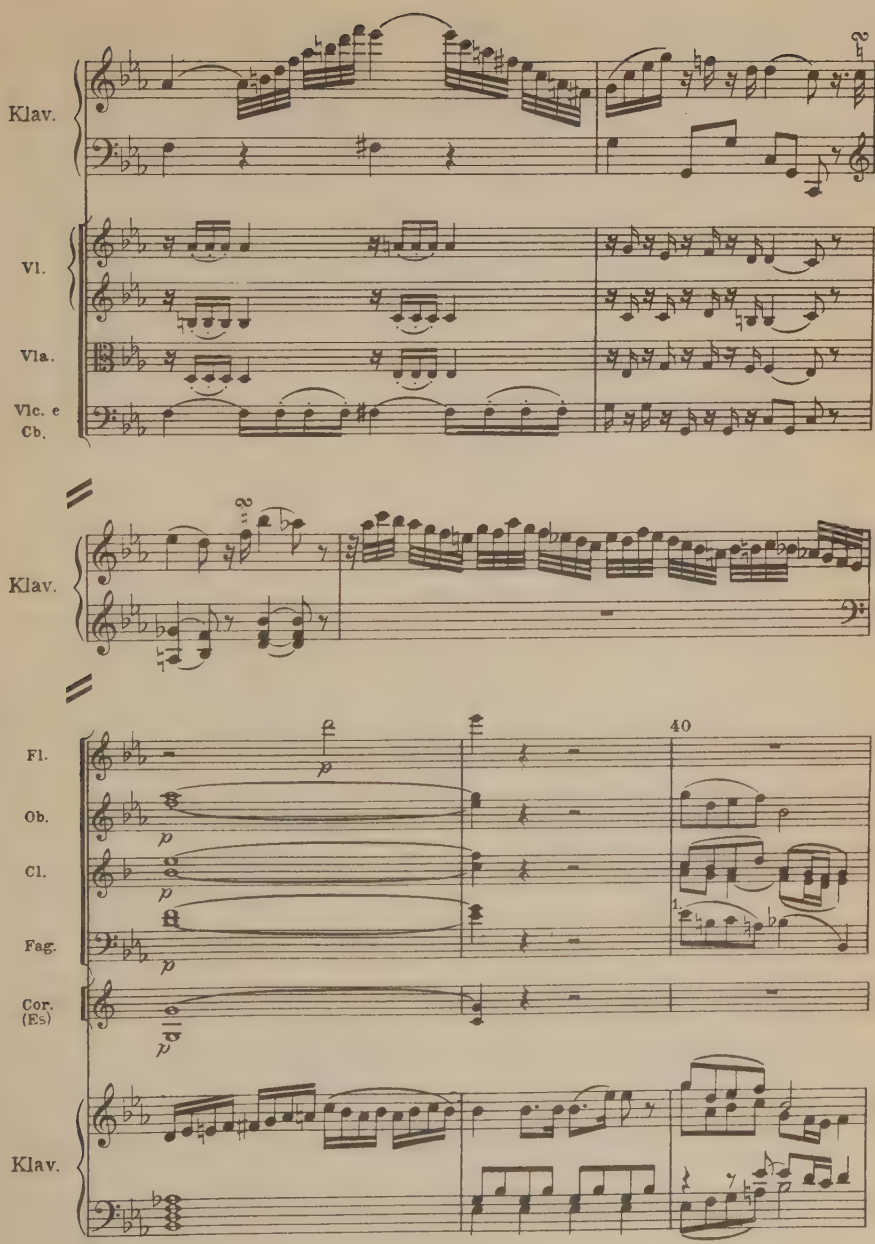
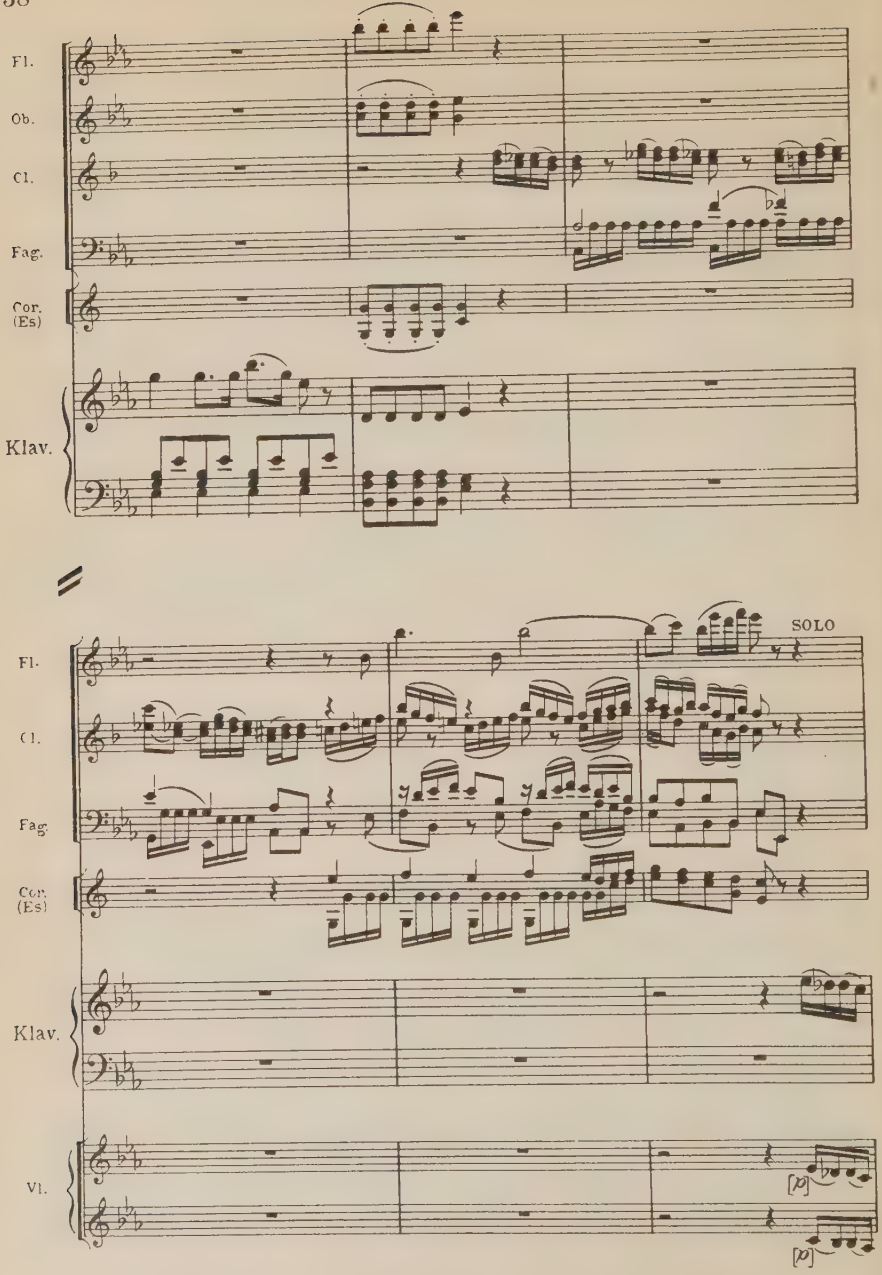
SOLO
Klav.
Vl.
Vla.
Vlc. e Cb.


Klav.
Vl.
Vla.
Vlc. e Cb.
Klav.
40
Fl.
Ob.
Cl.
Fag.
Cor. (Es)
Klav.


Fl.
Ob.
Cl.
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Klav.
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Klav.
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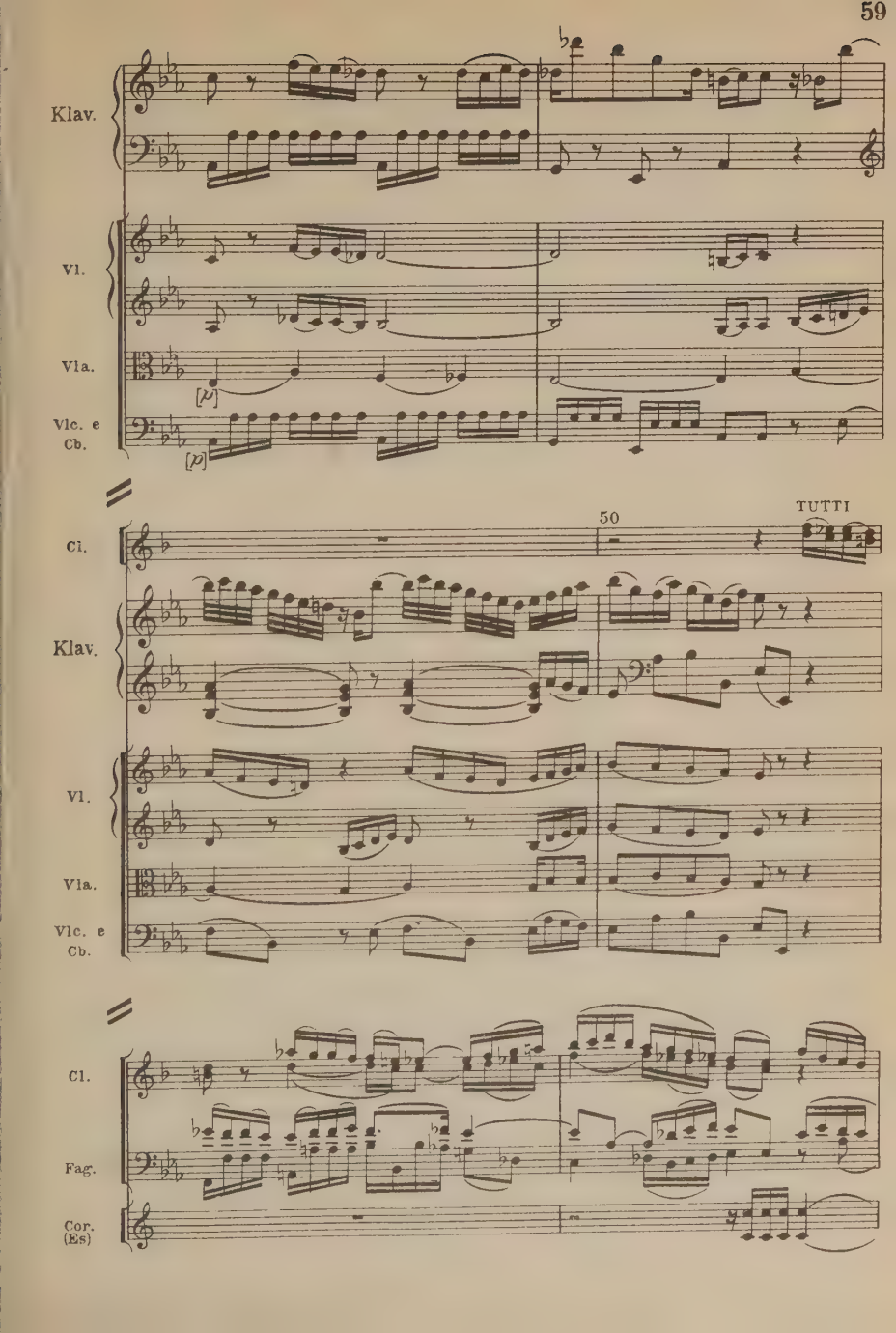
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Vlc. e Cb.
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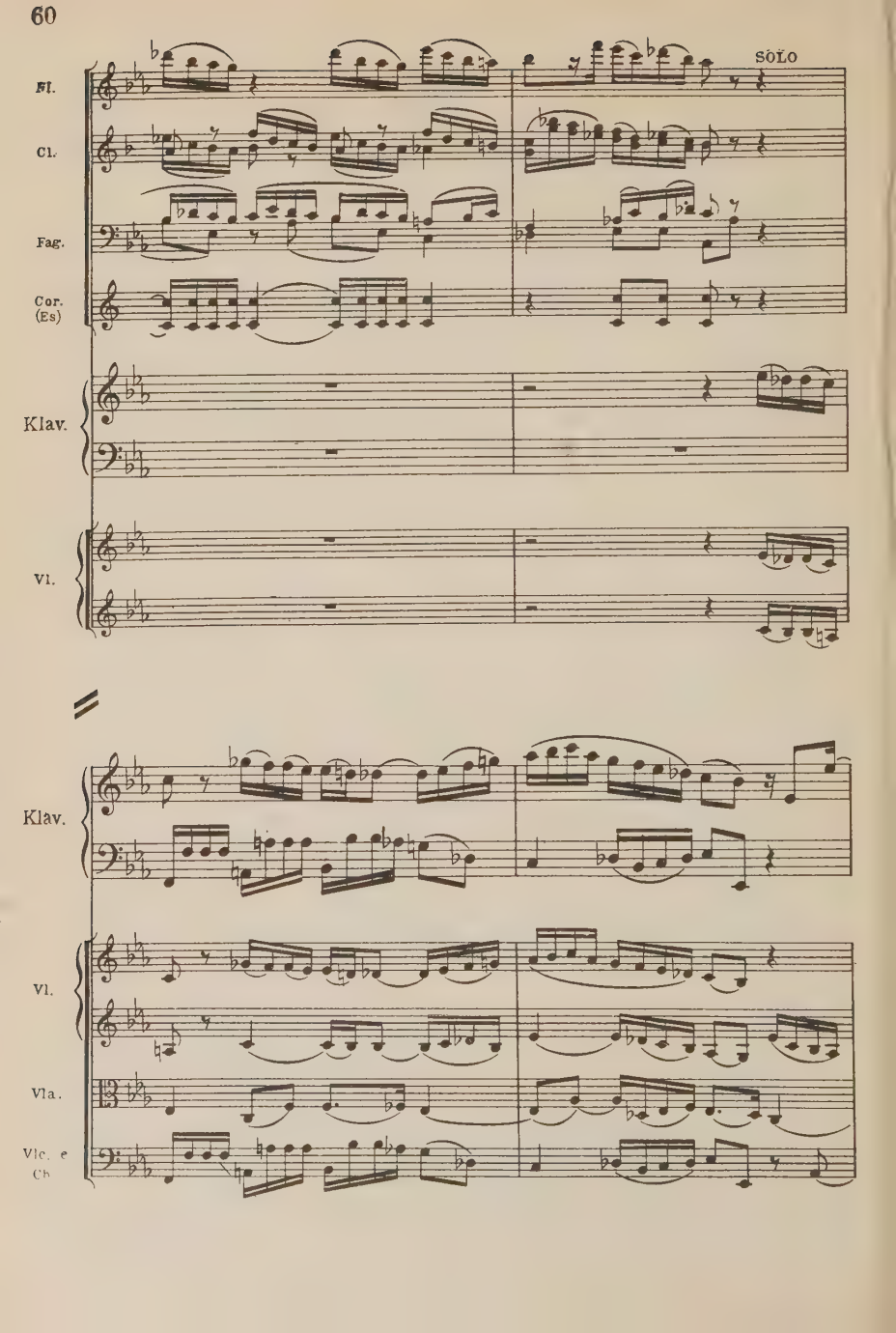
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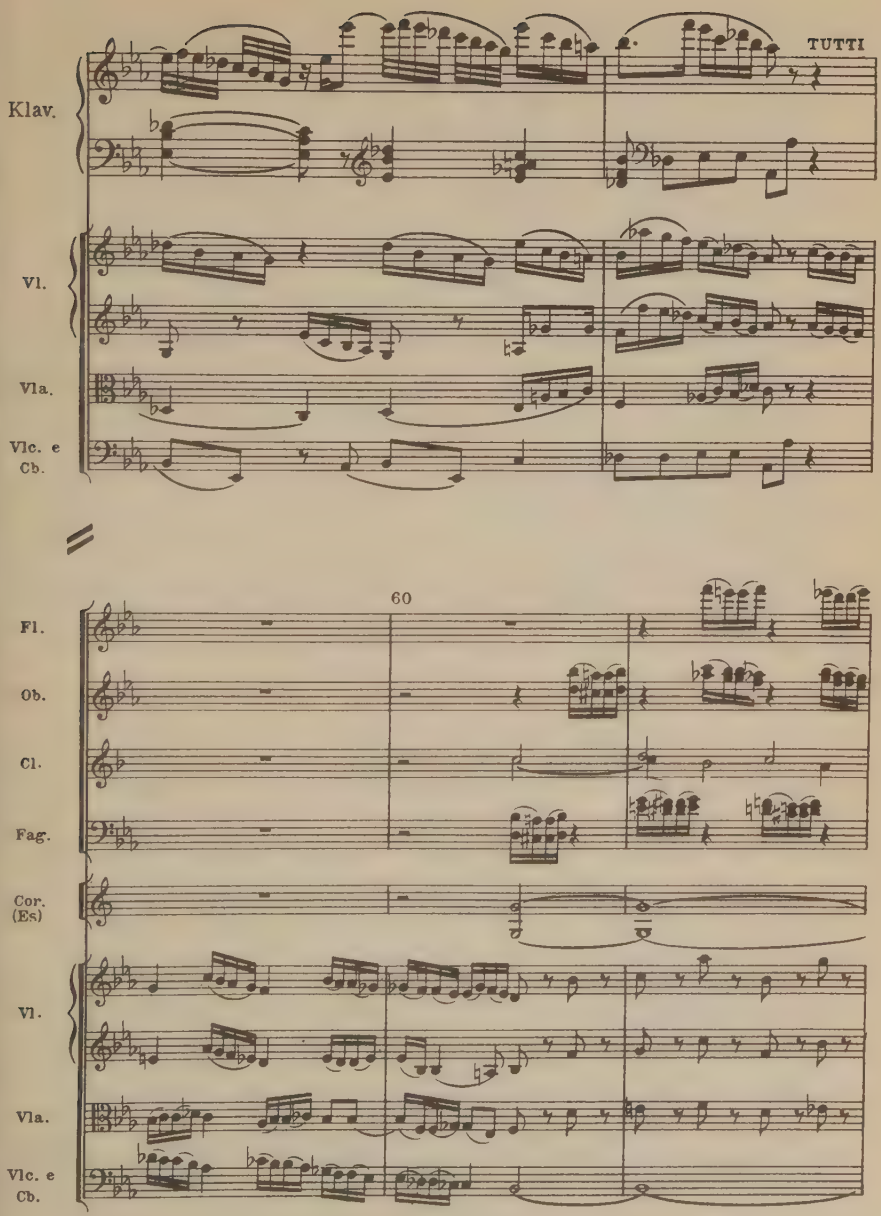
Vlc. e Cb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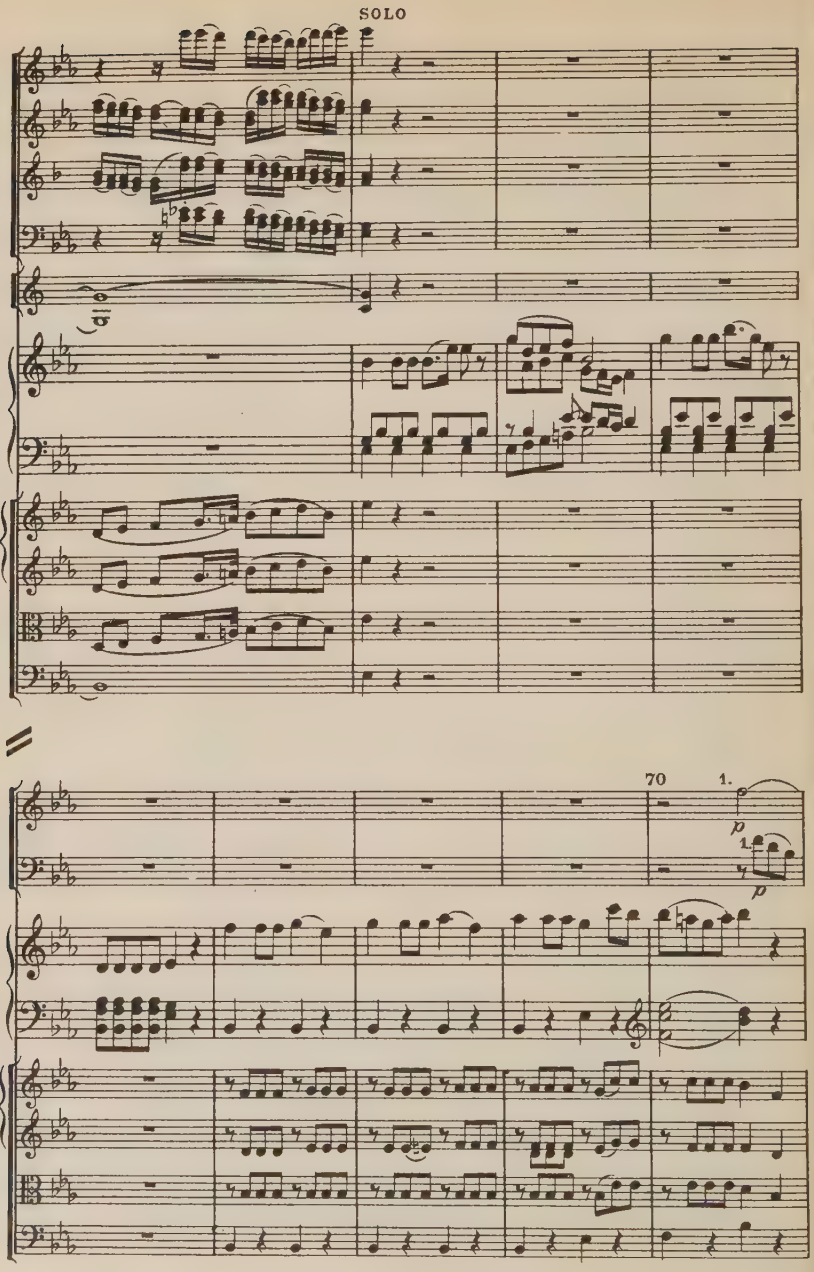
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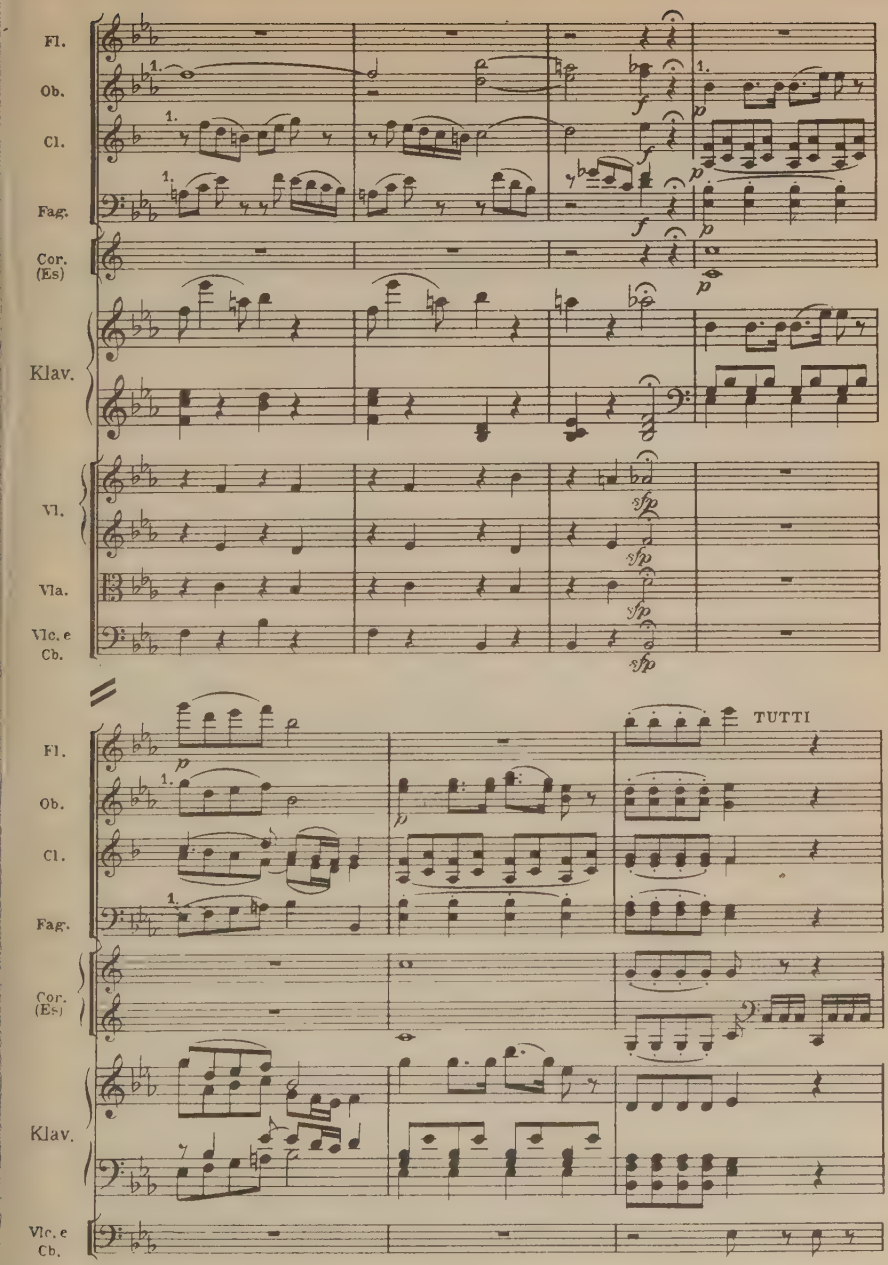
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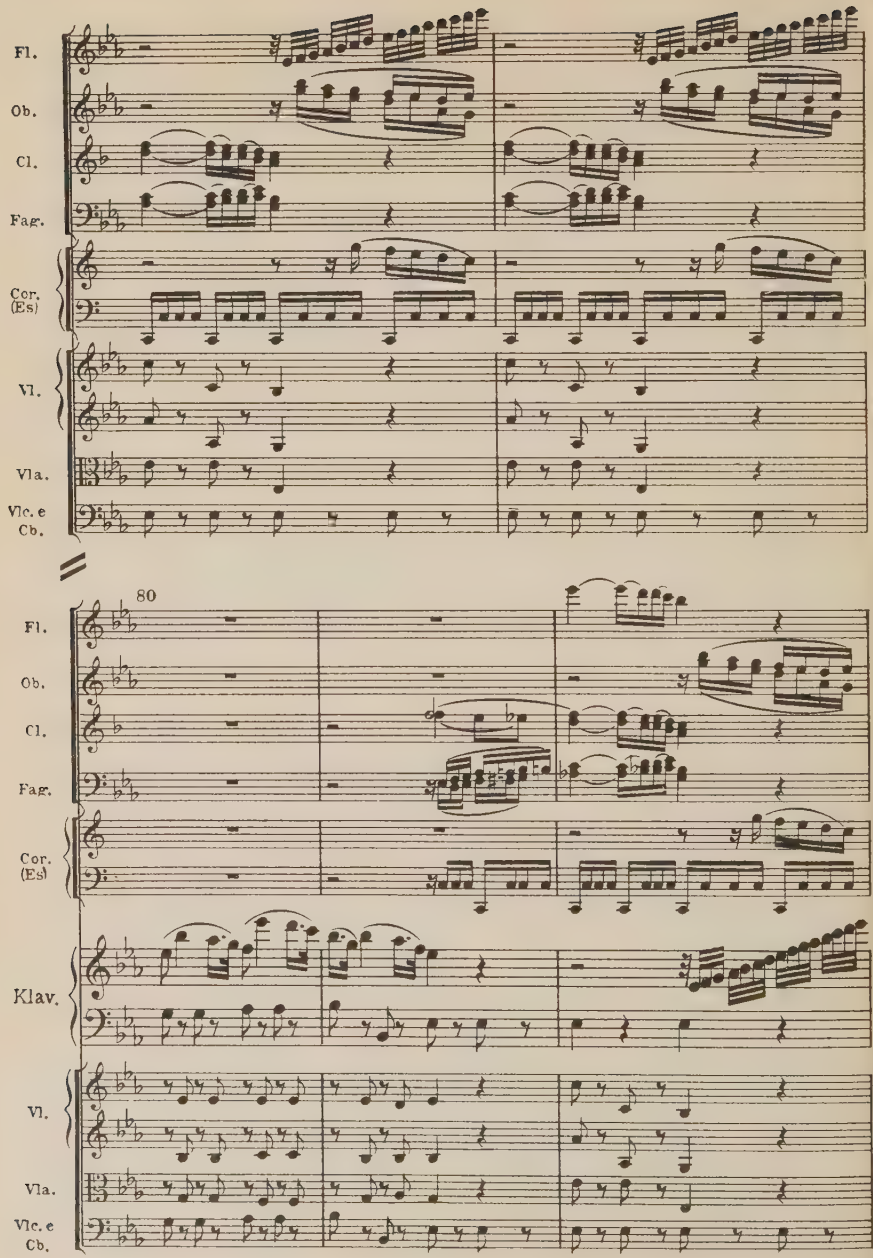
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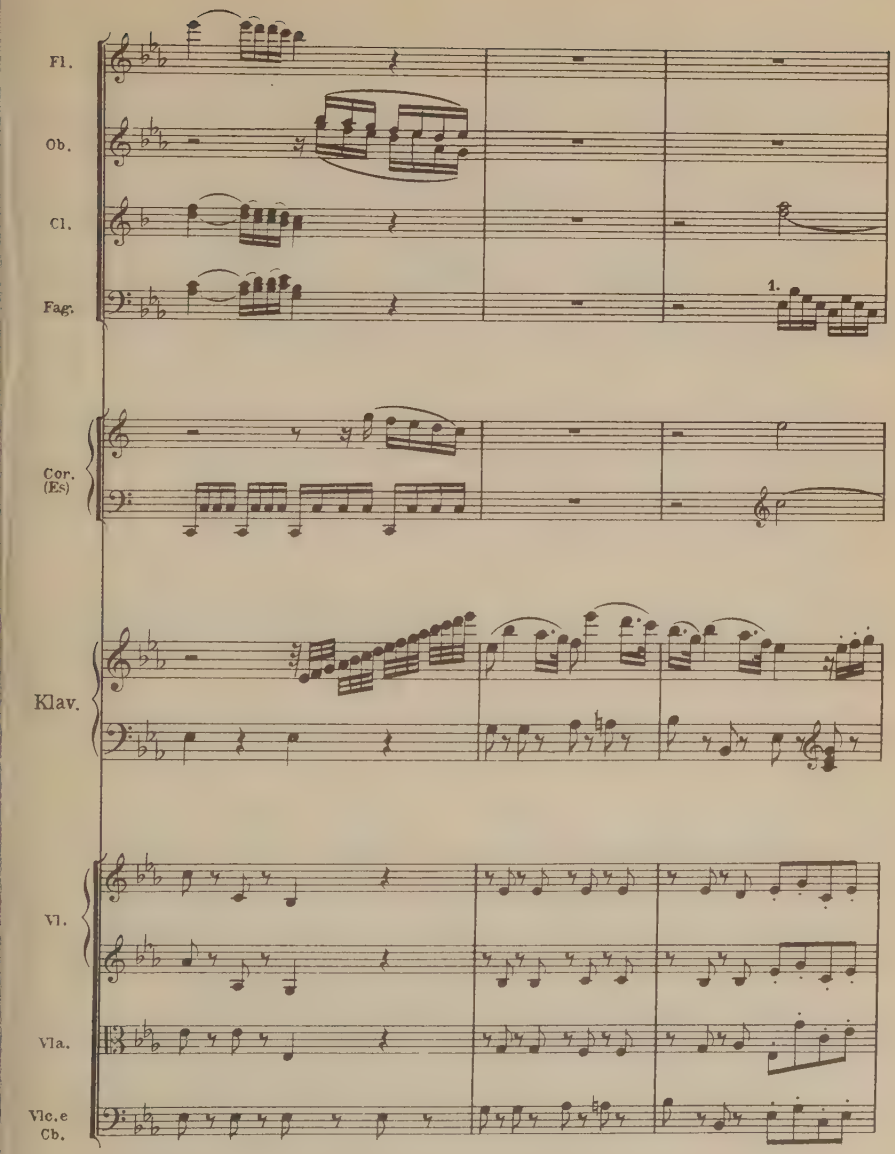
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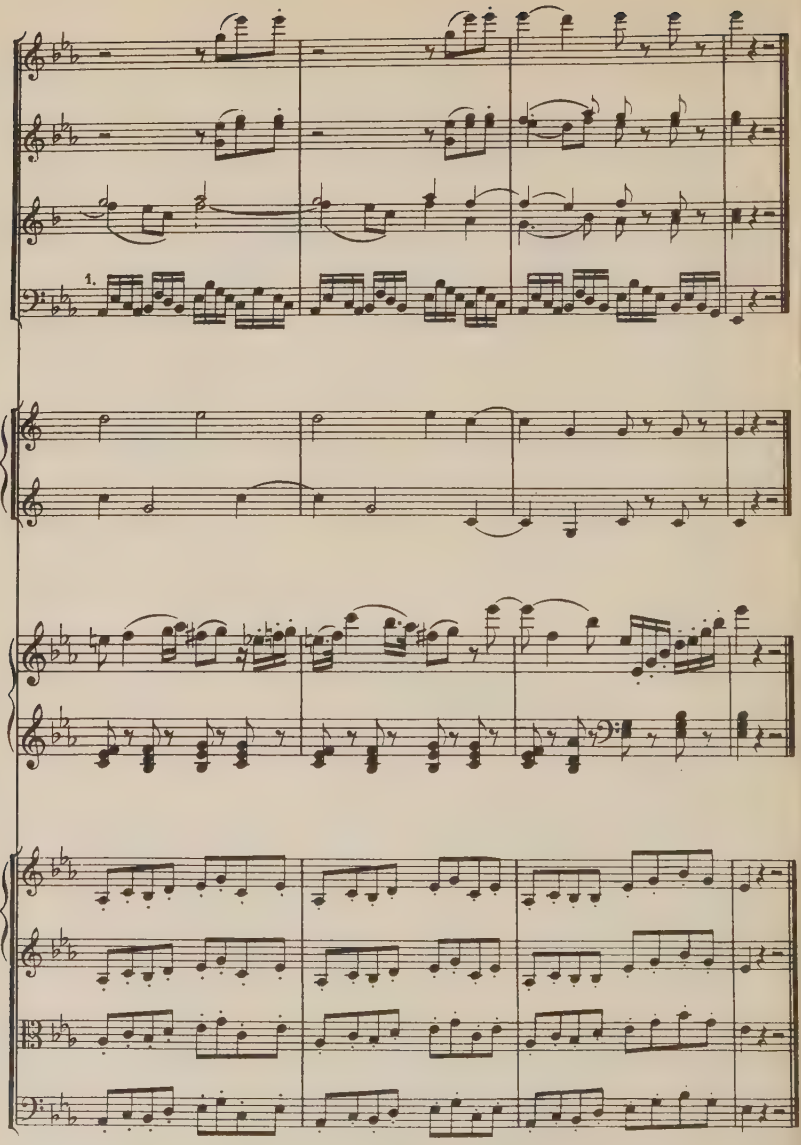
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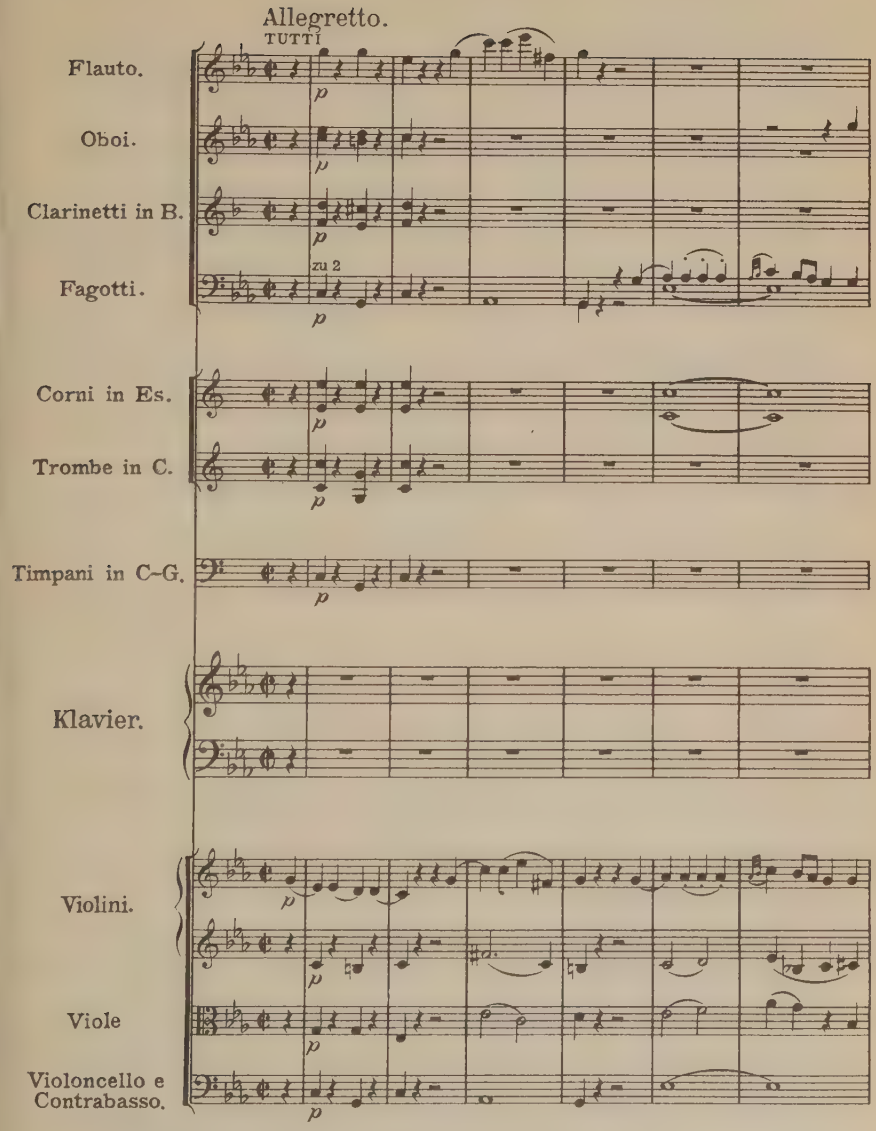
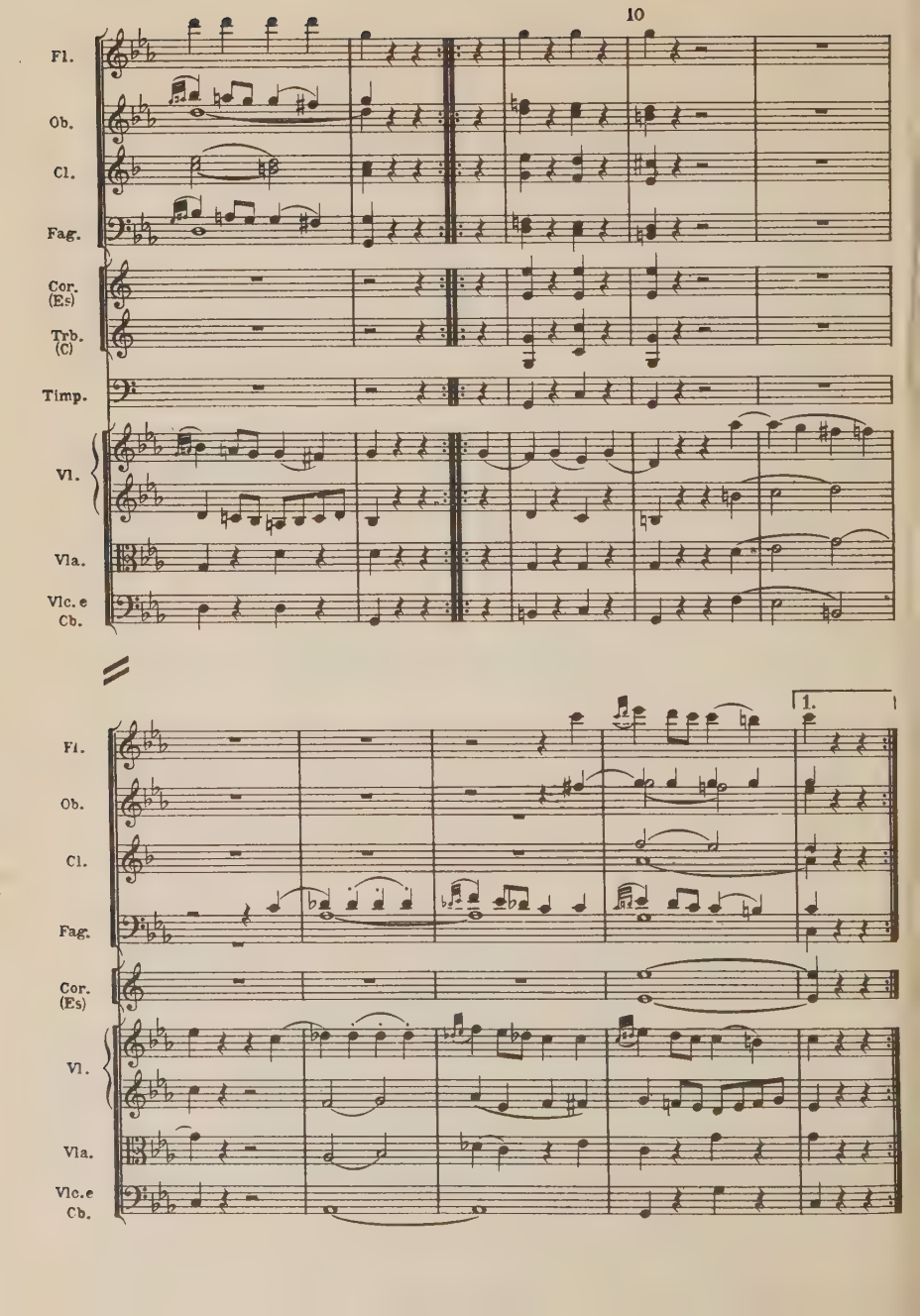
III.



Das Klavier als Generalbaßinstrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.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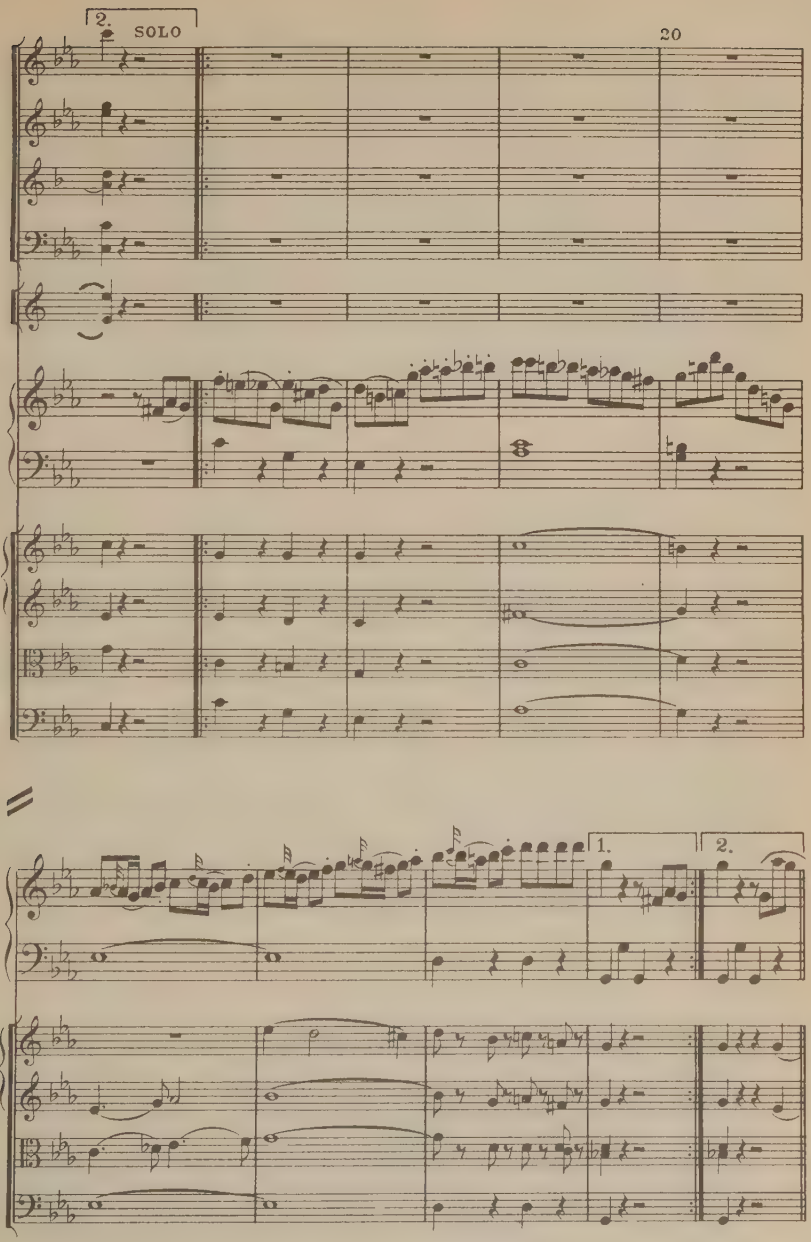
Vlc. e Cb.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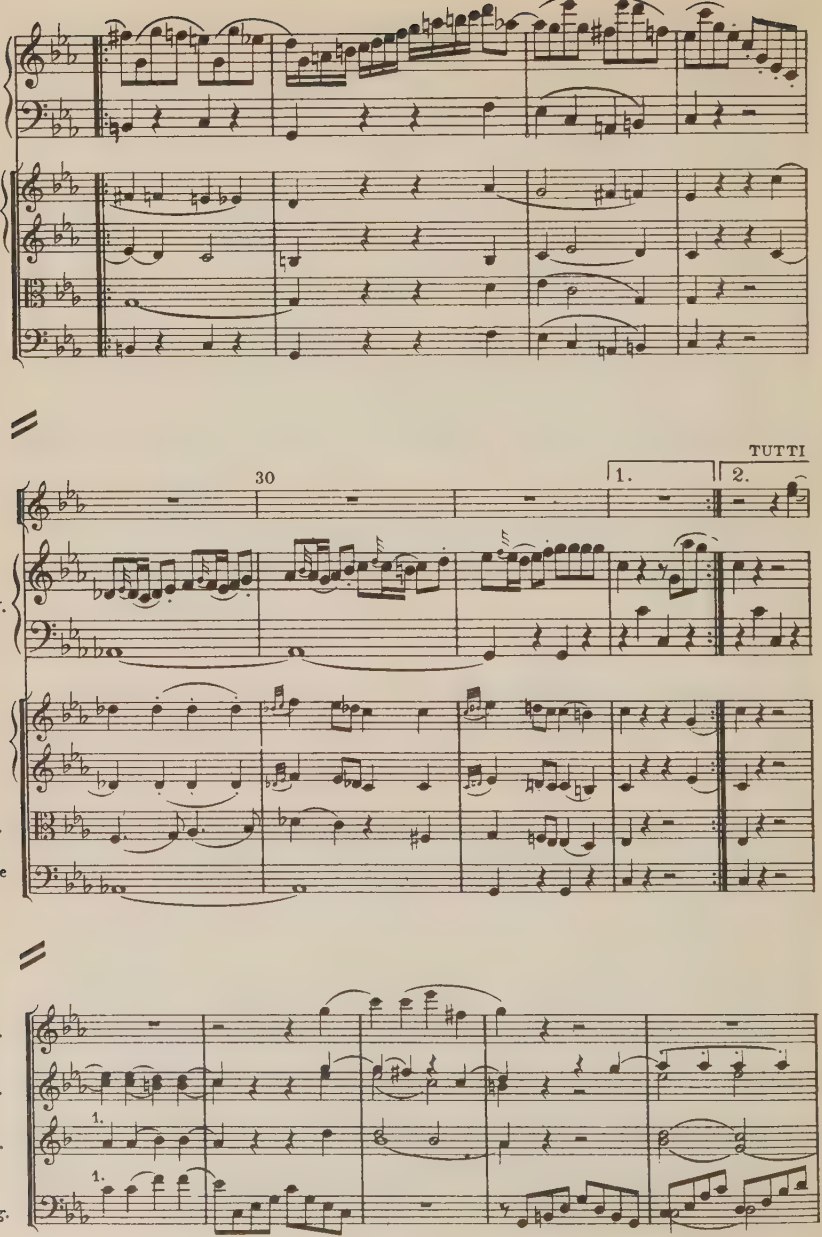
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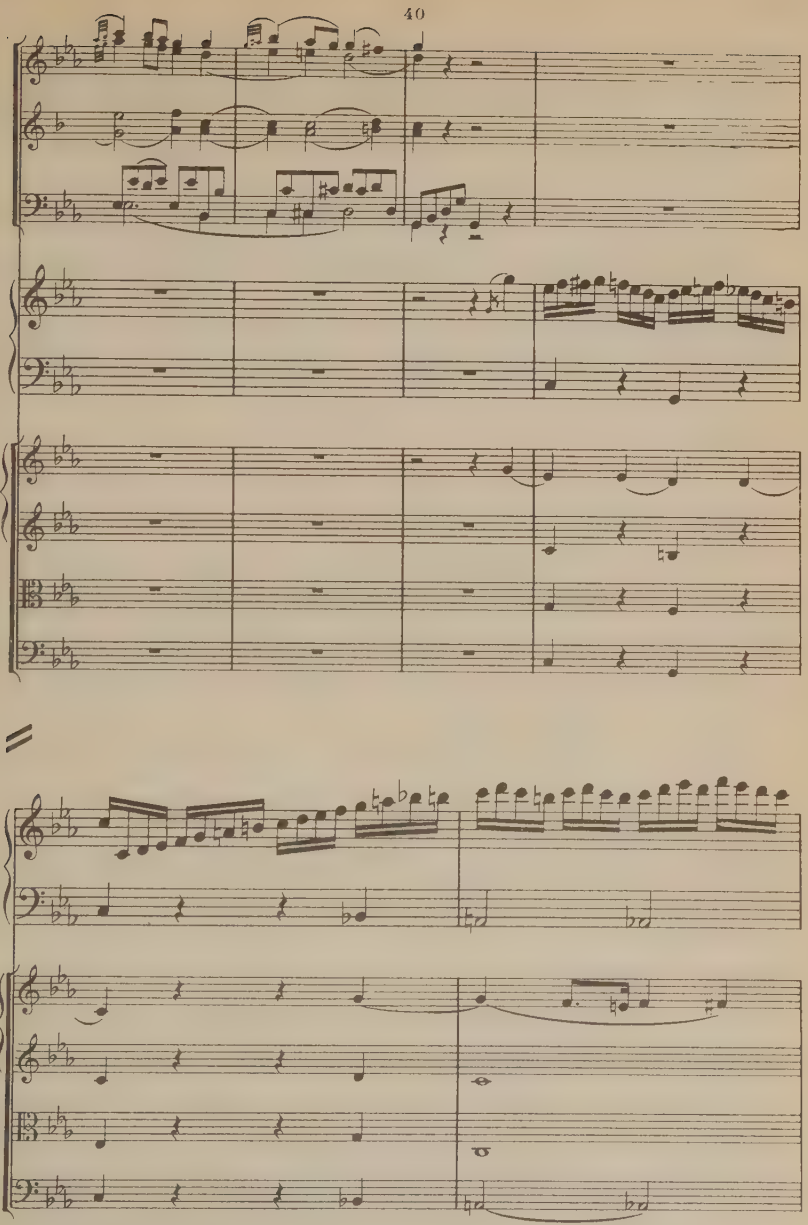
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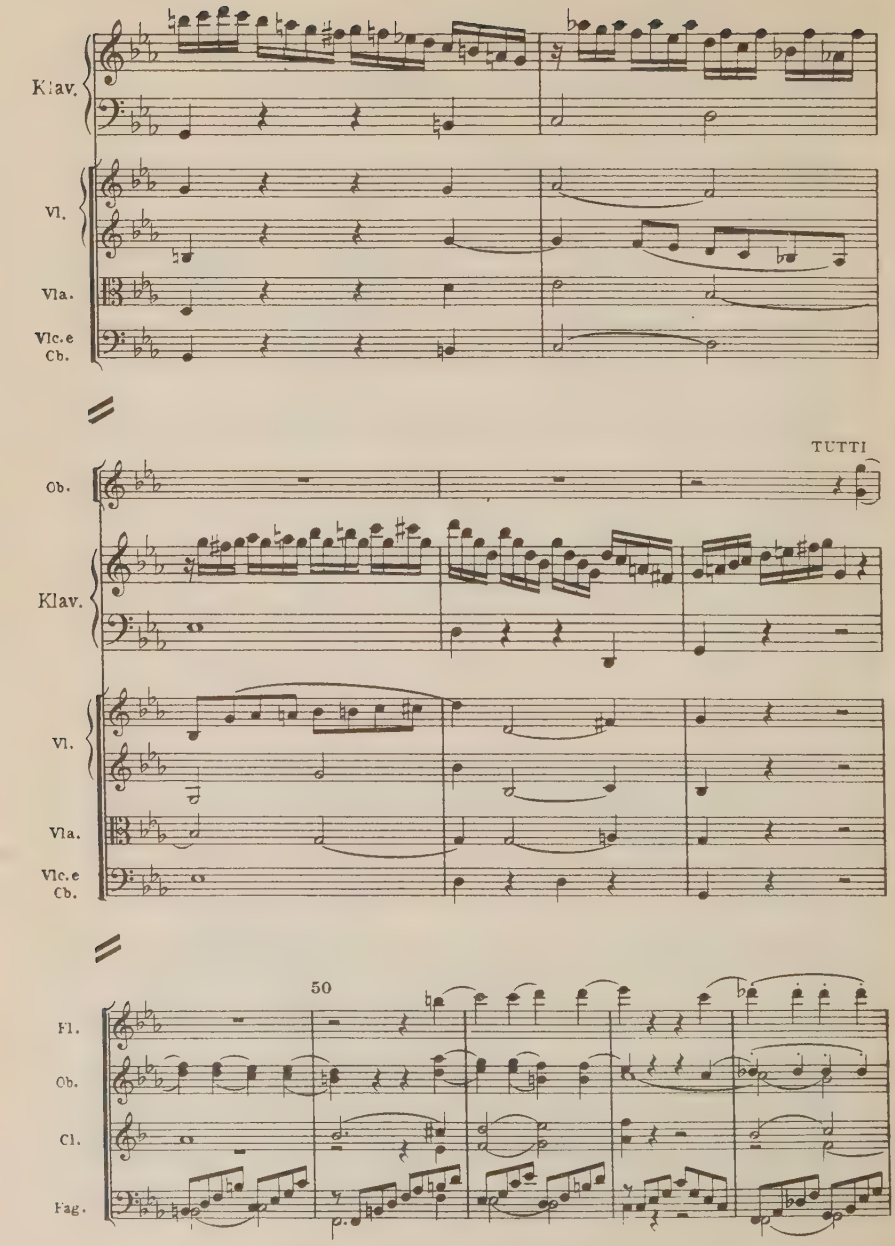
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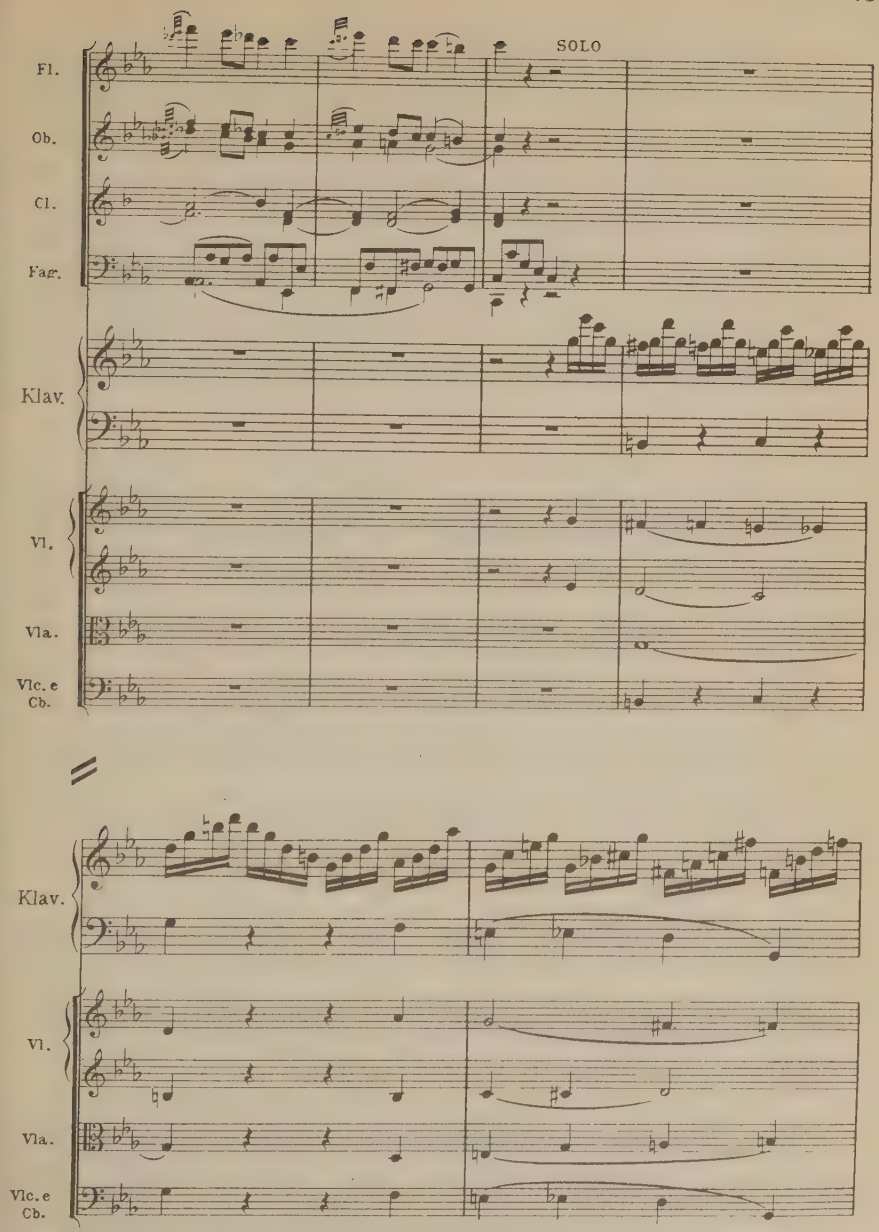
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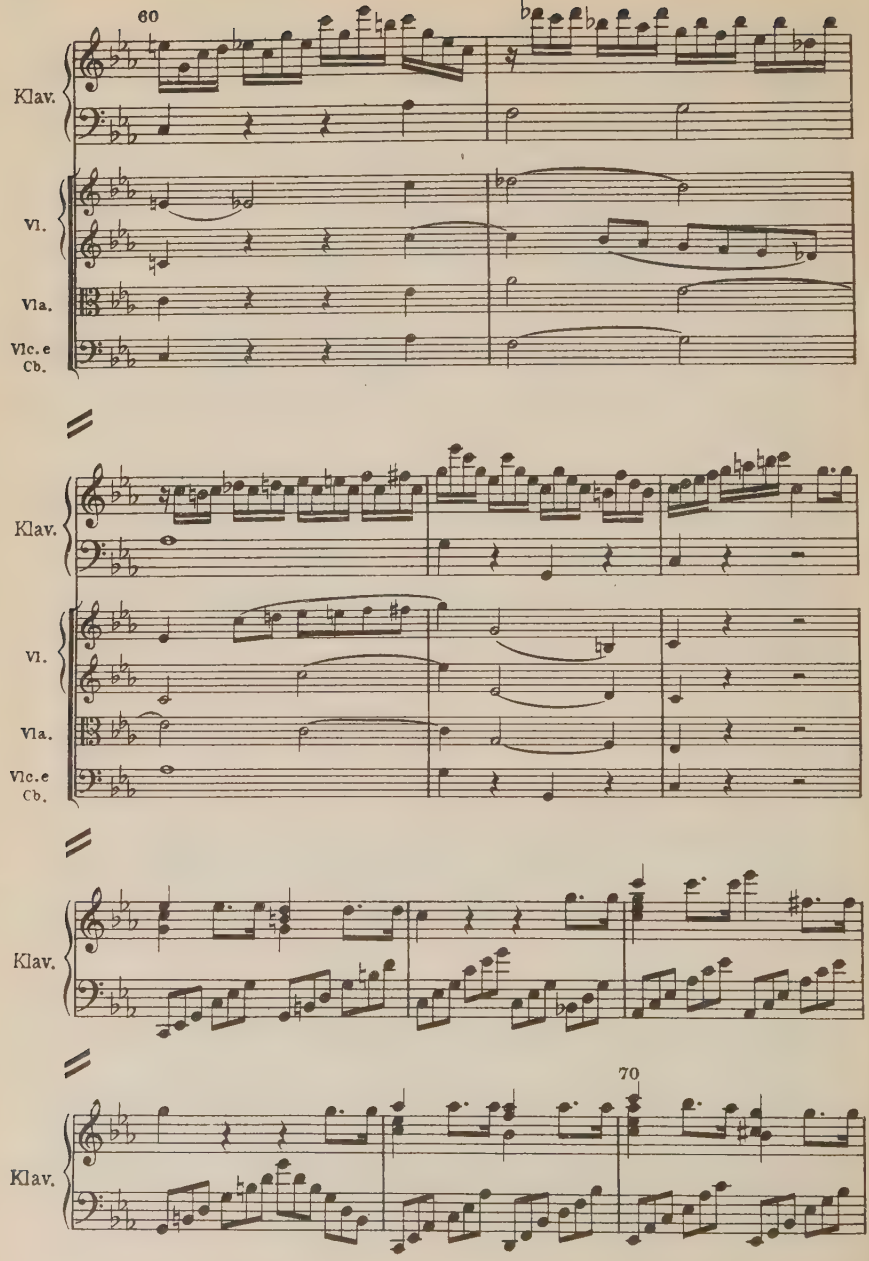
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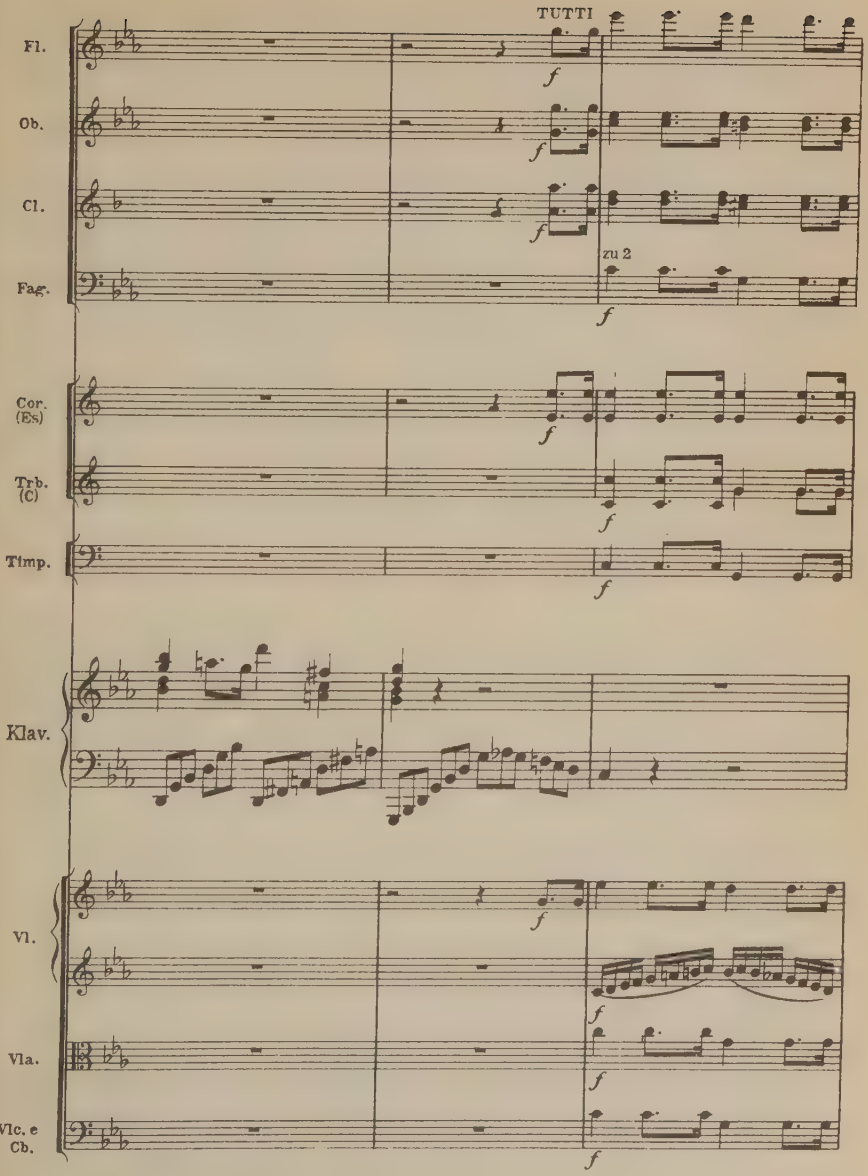
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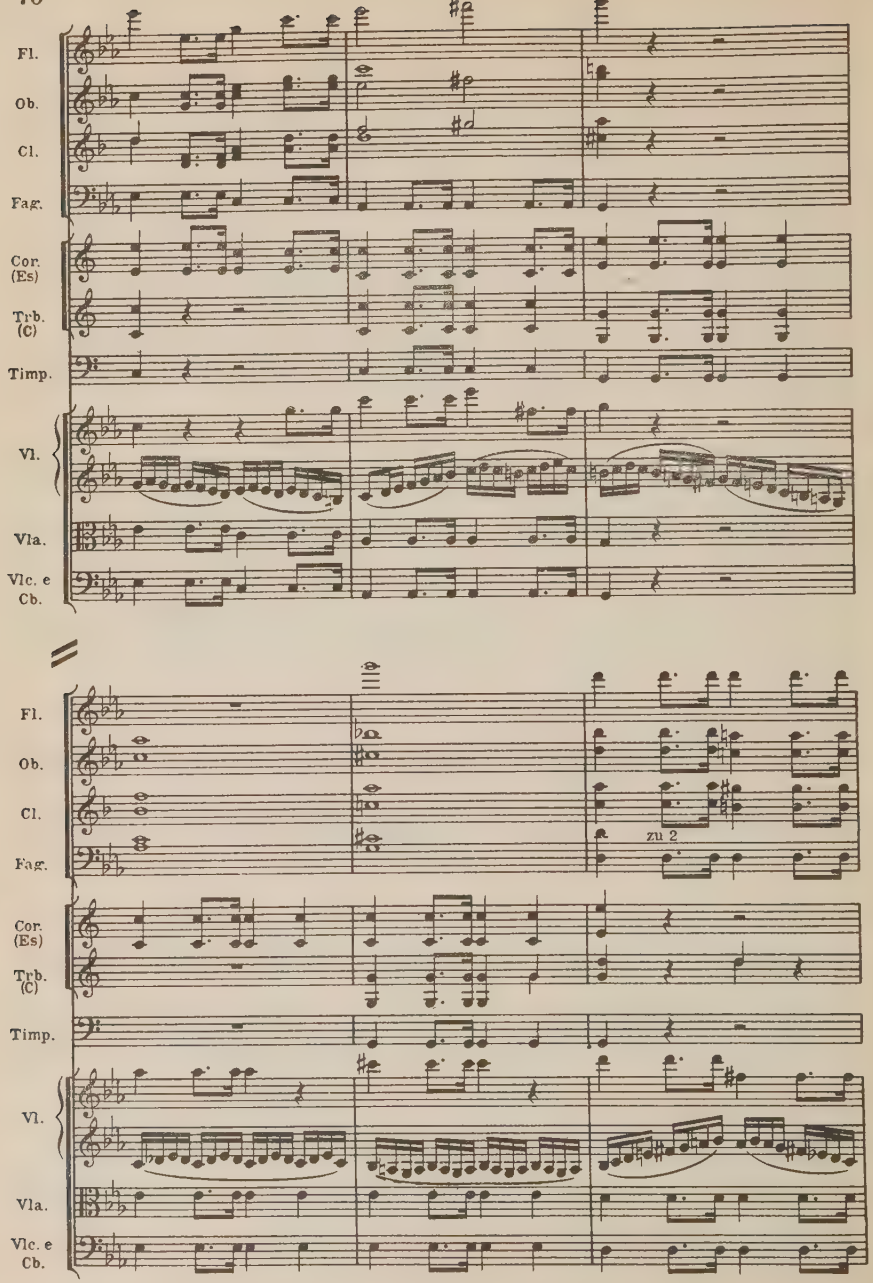
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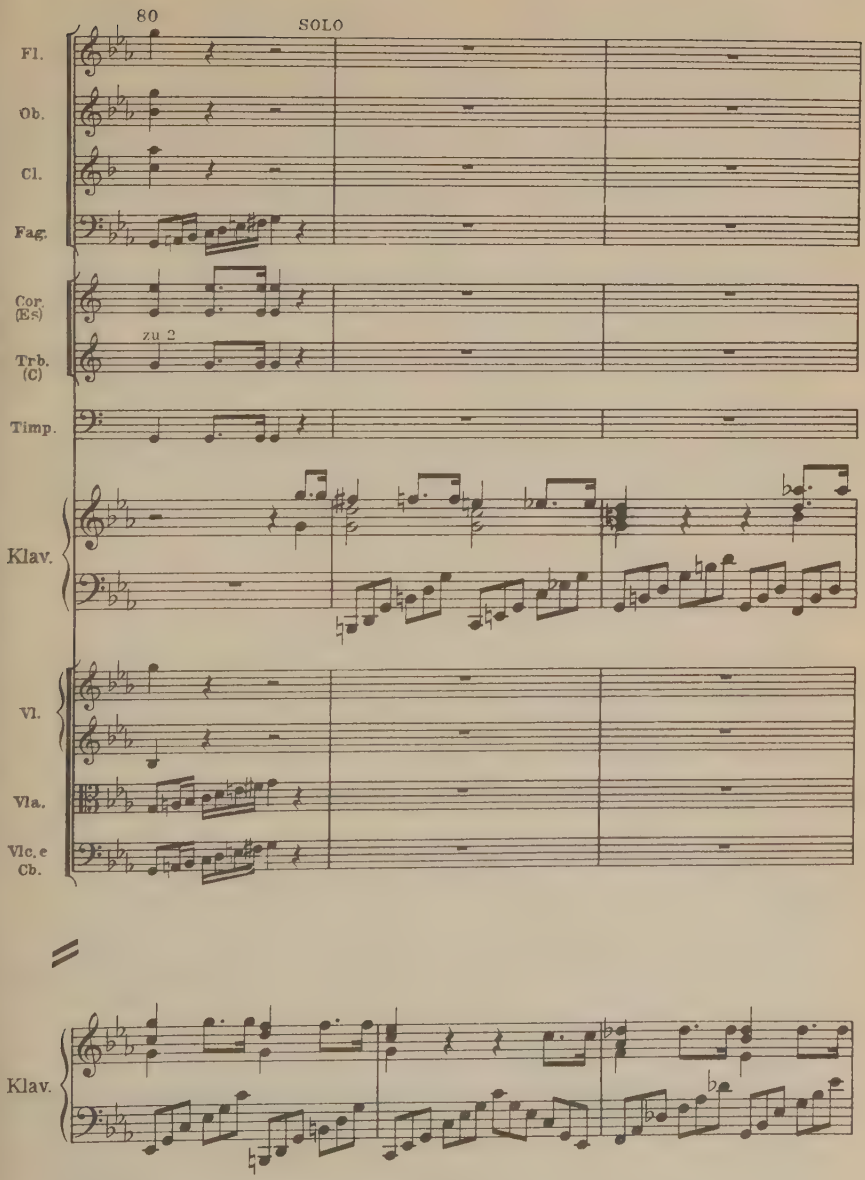
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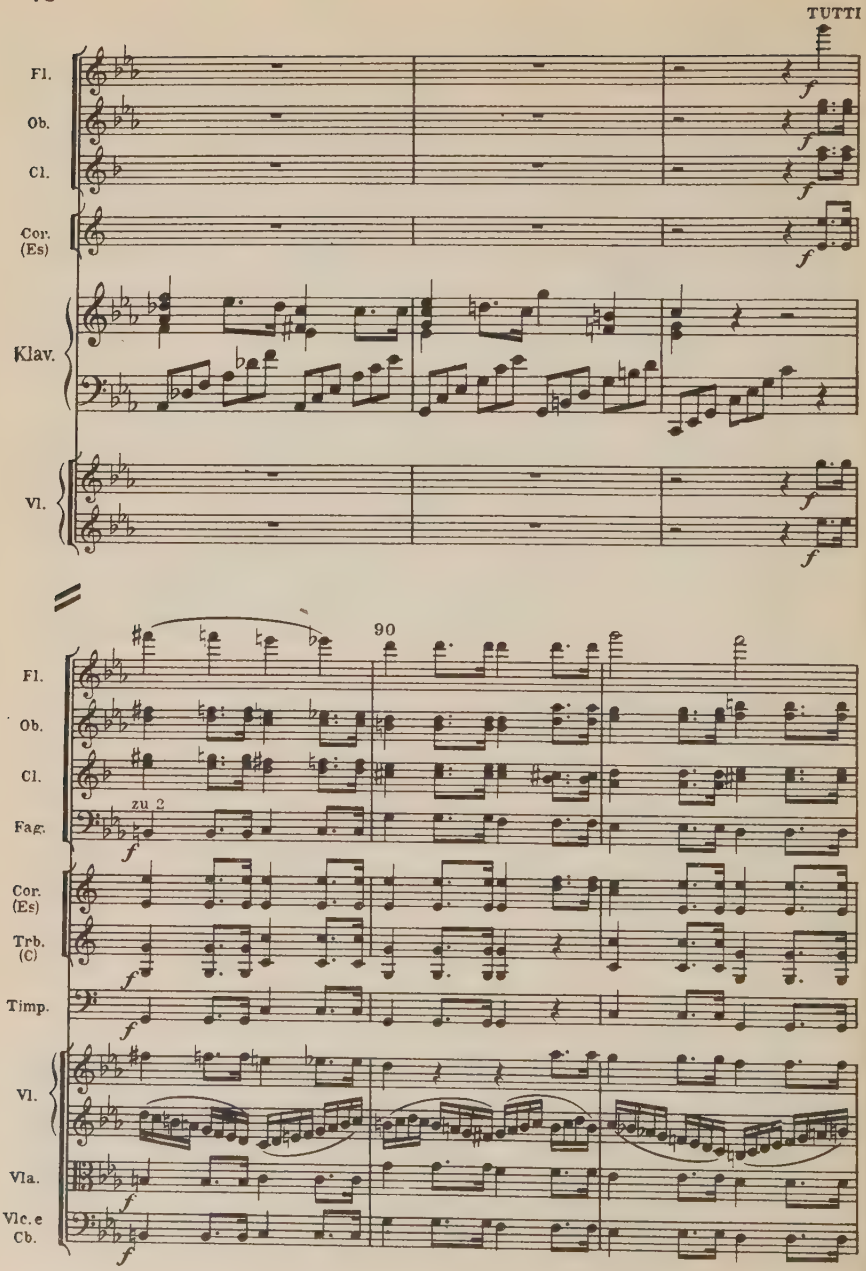
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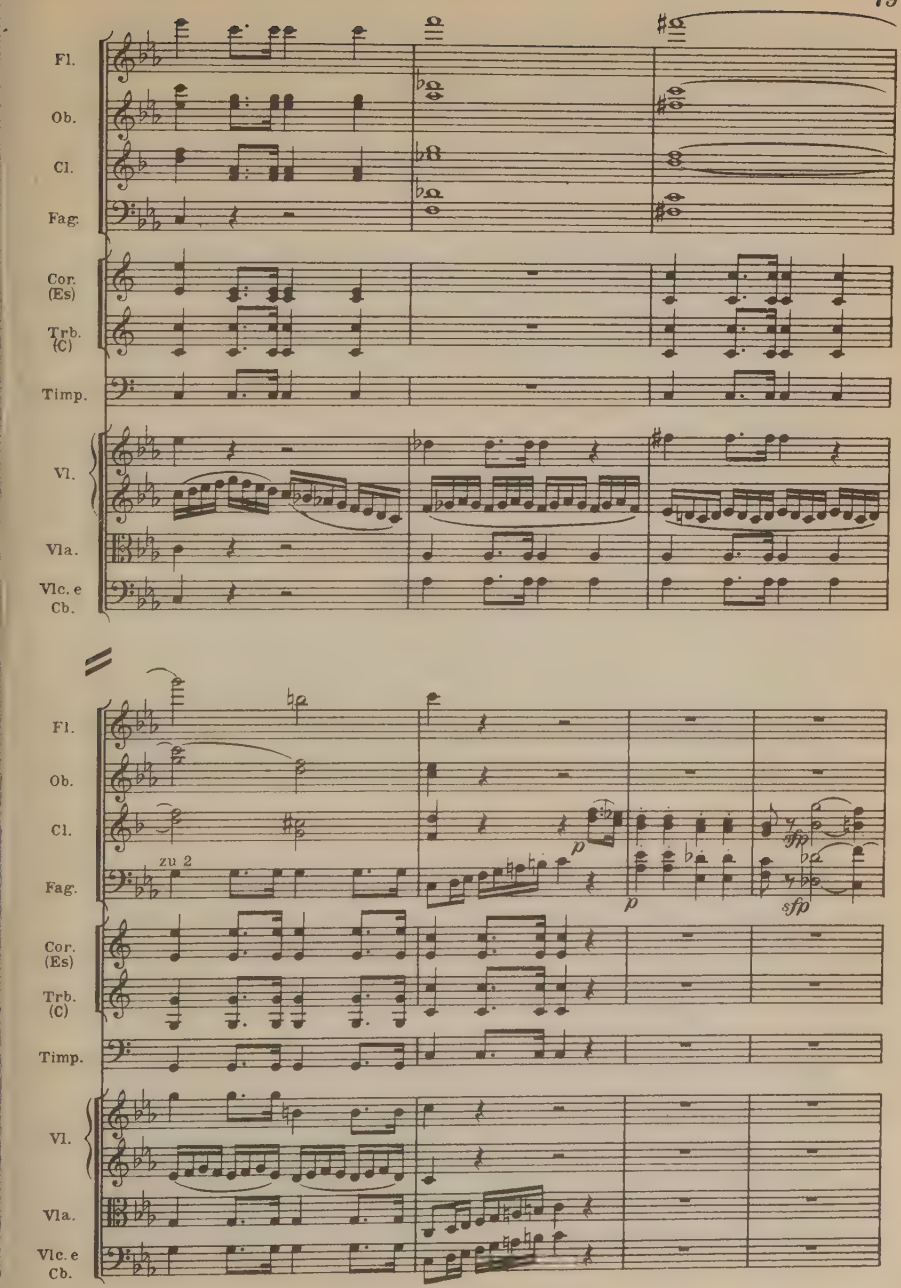
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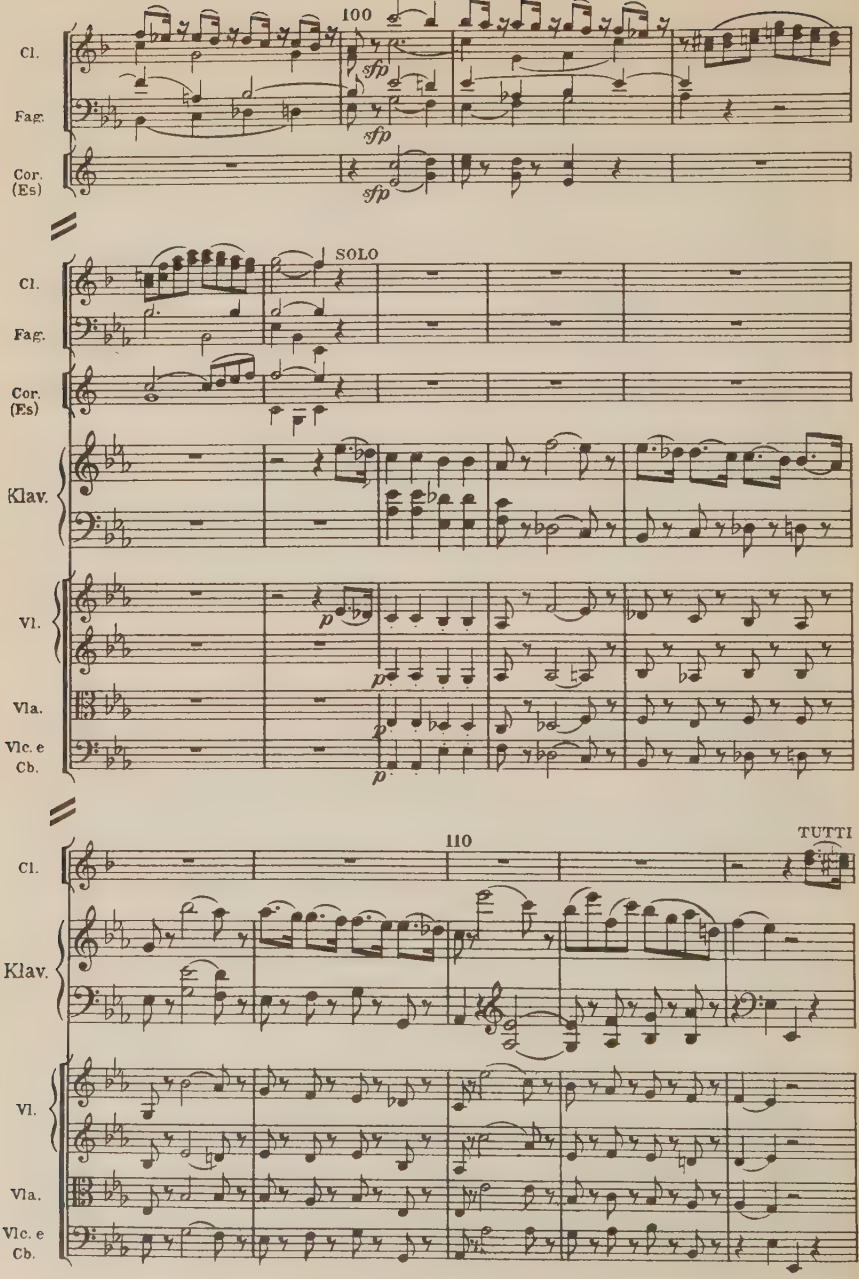
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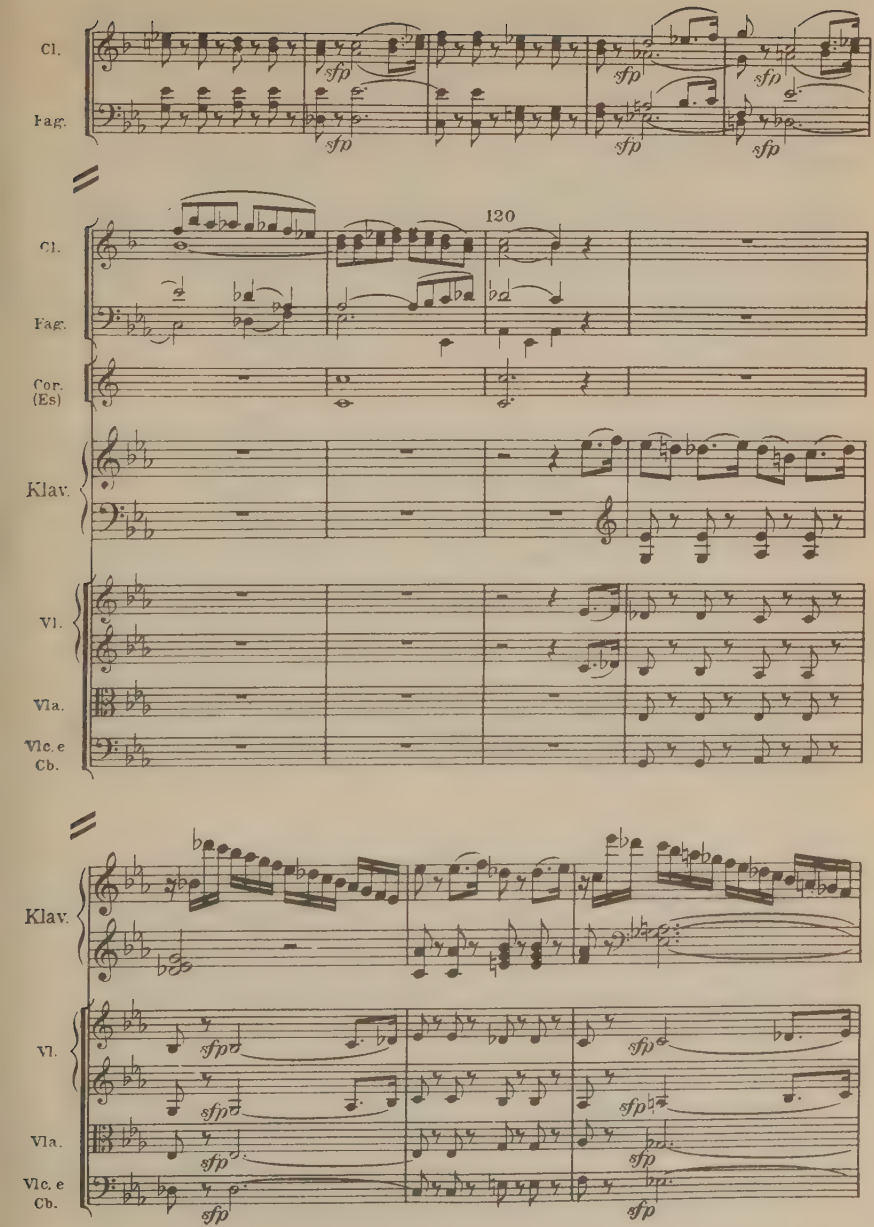
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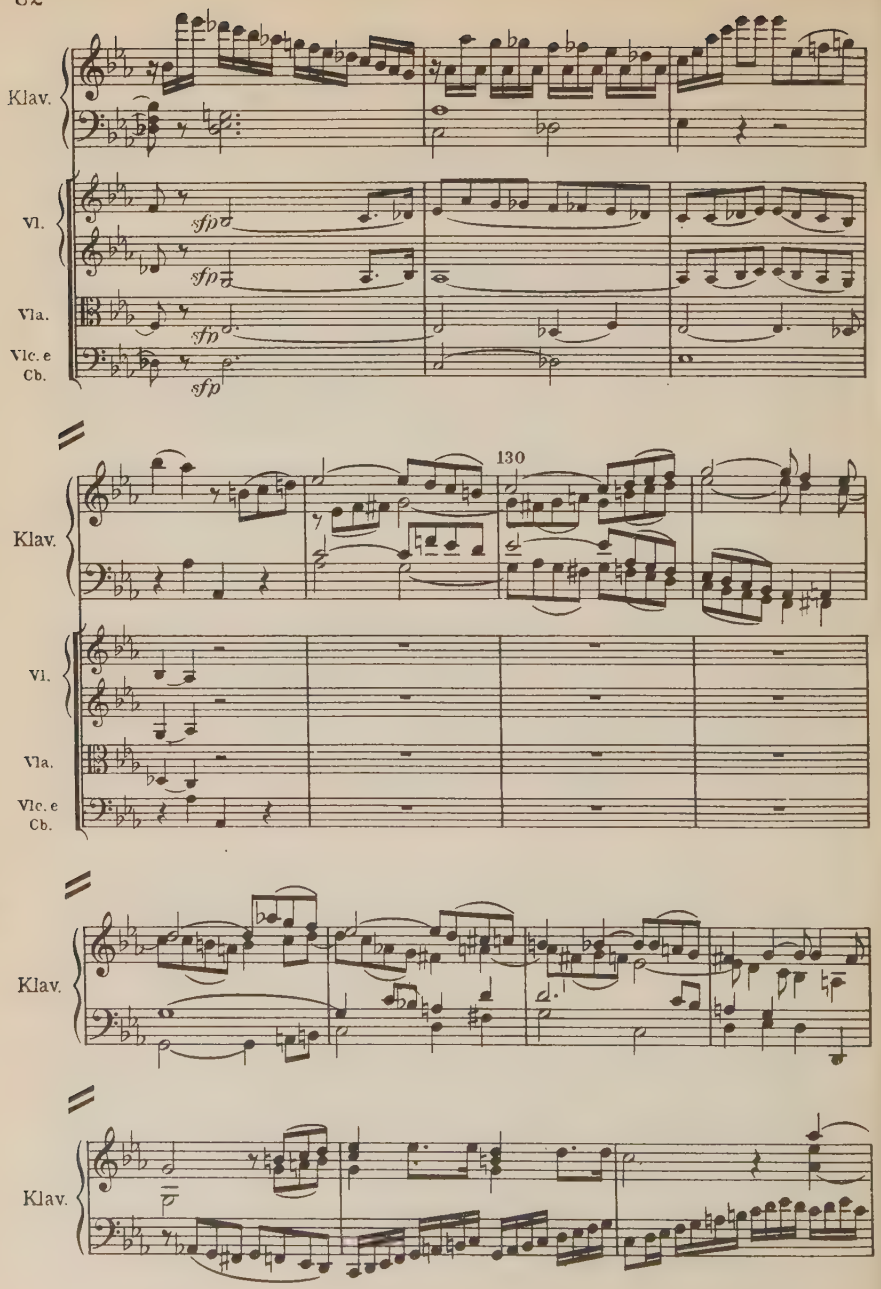
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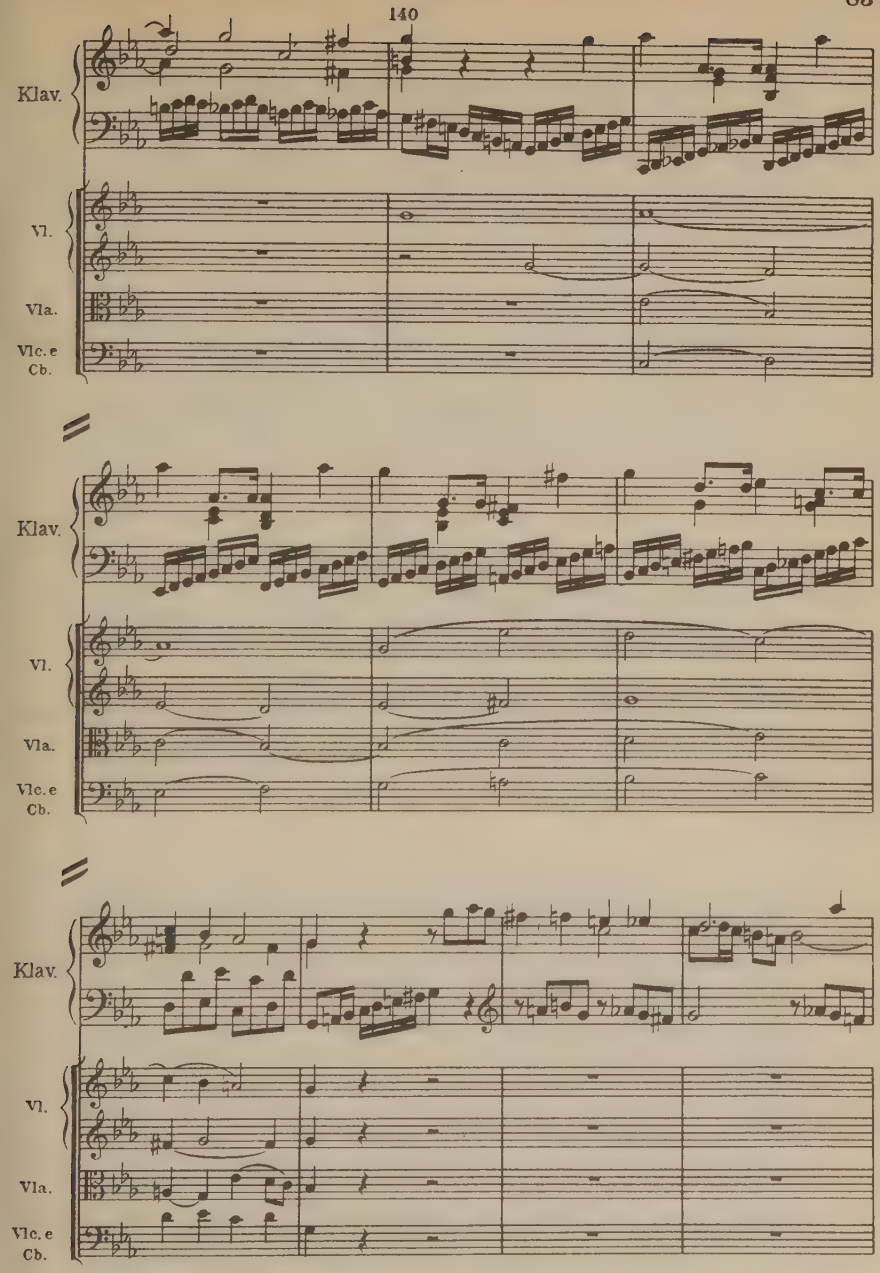
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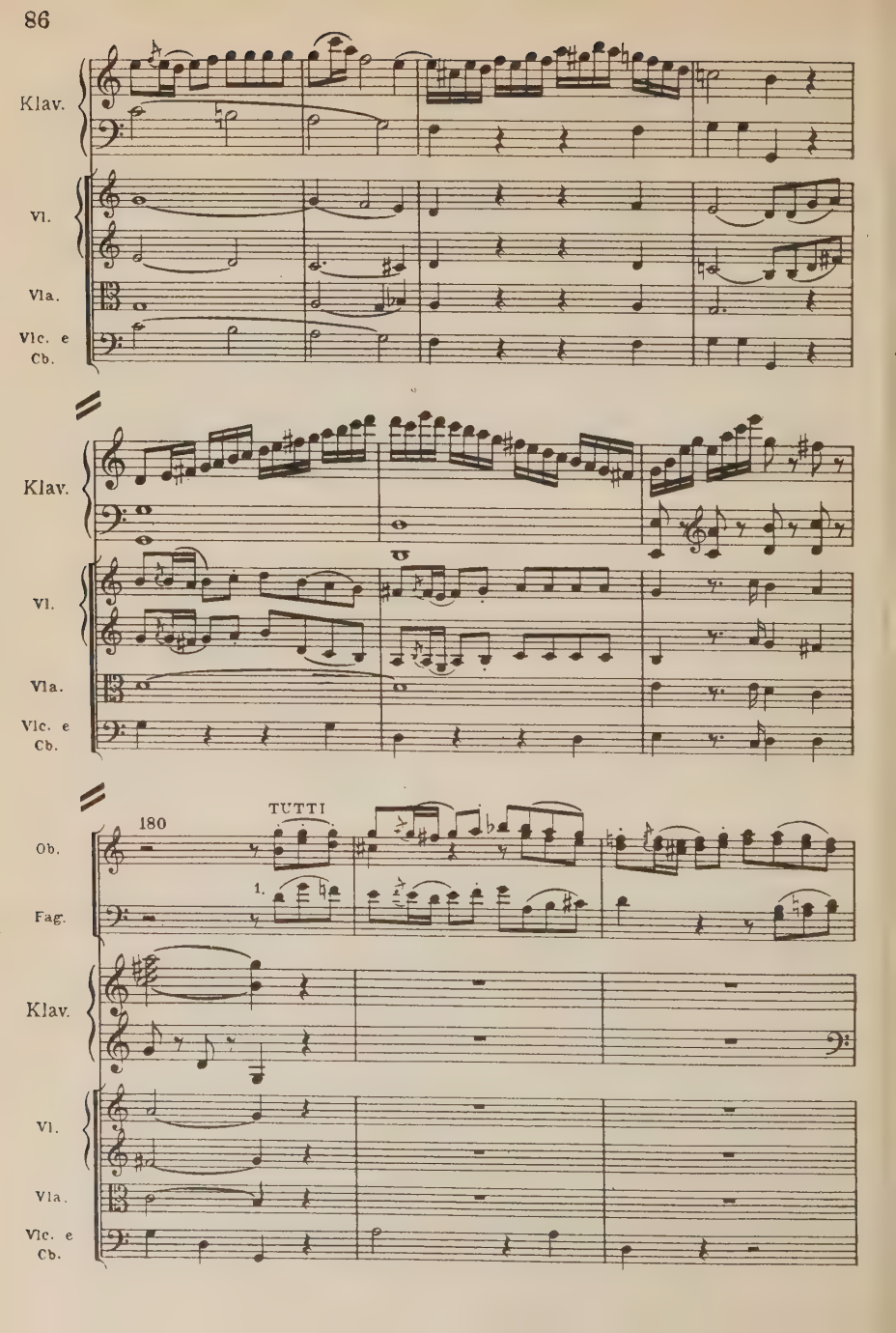
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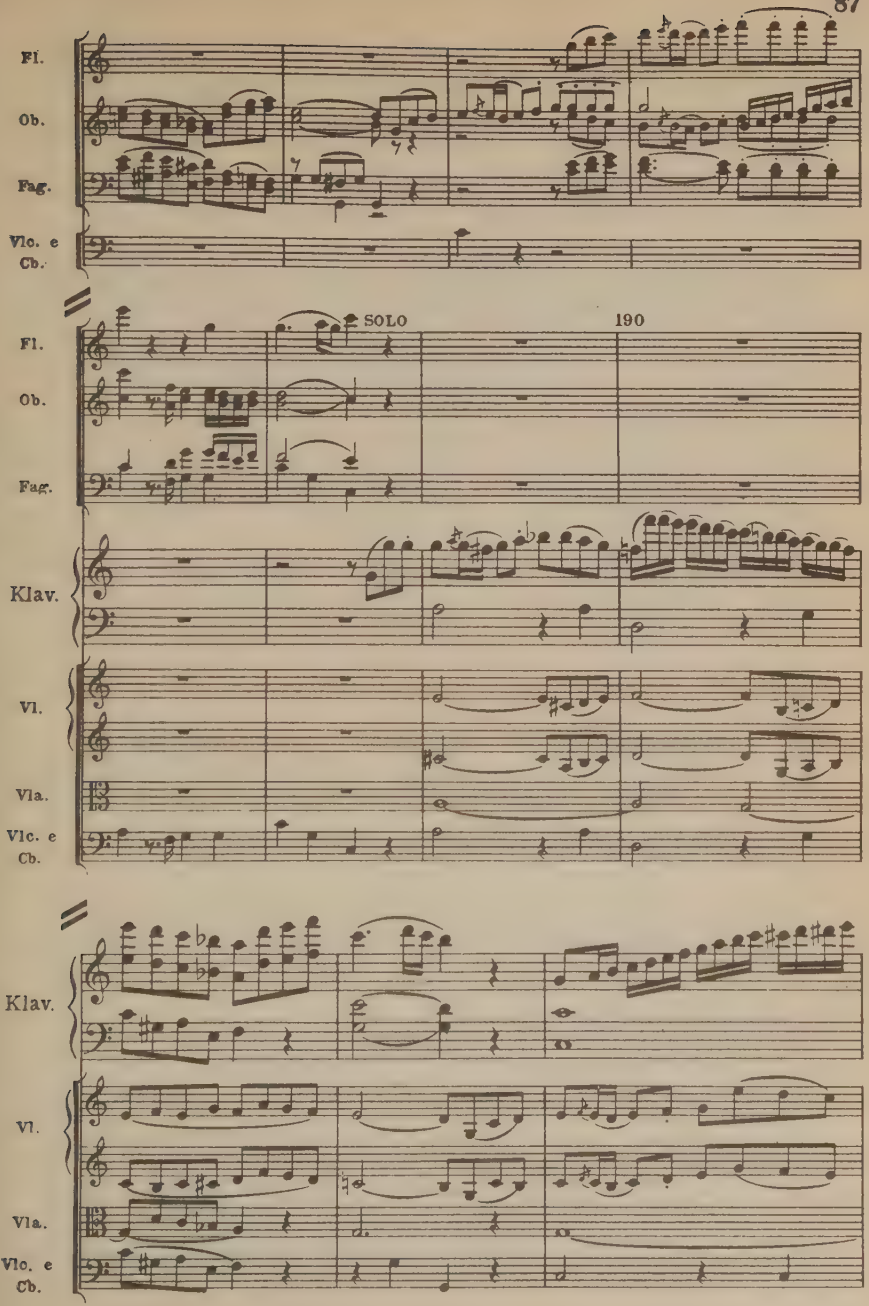
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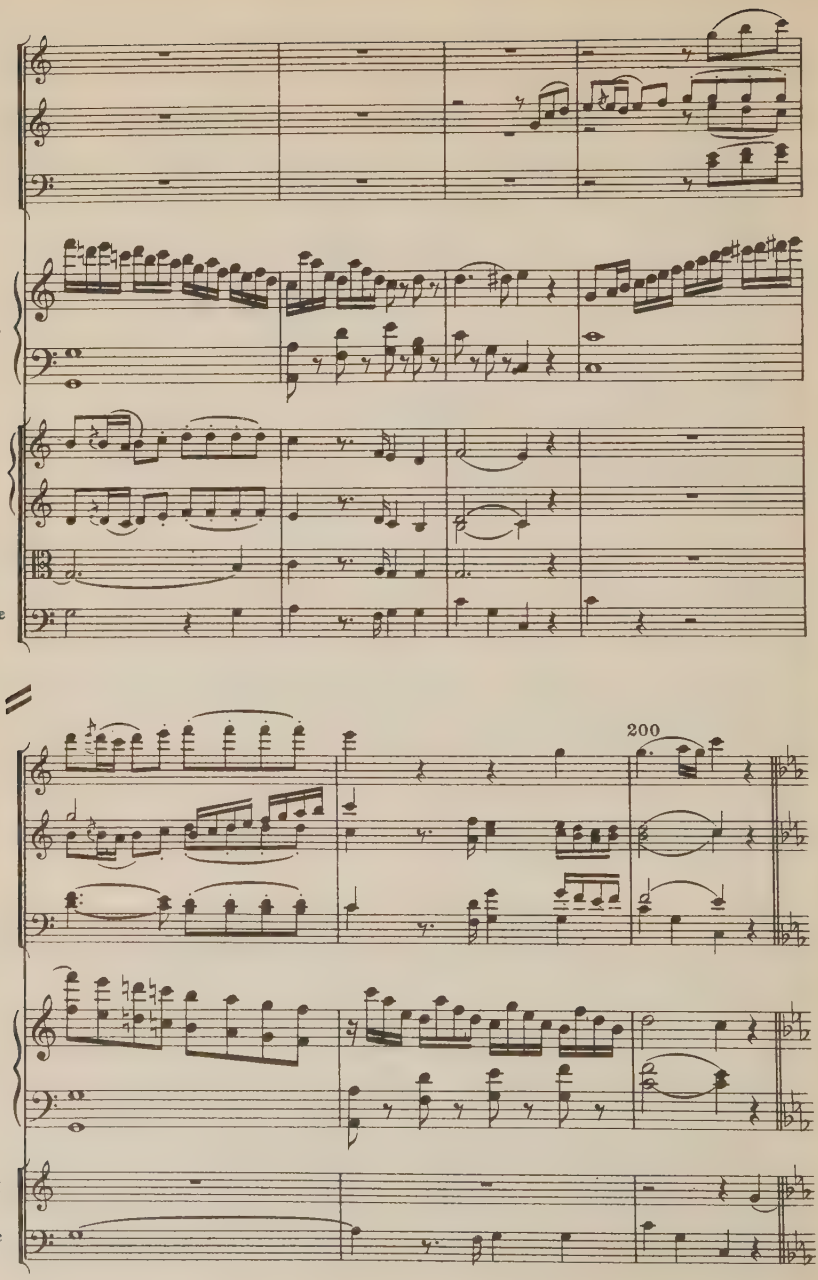
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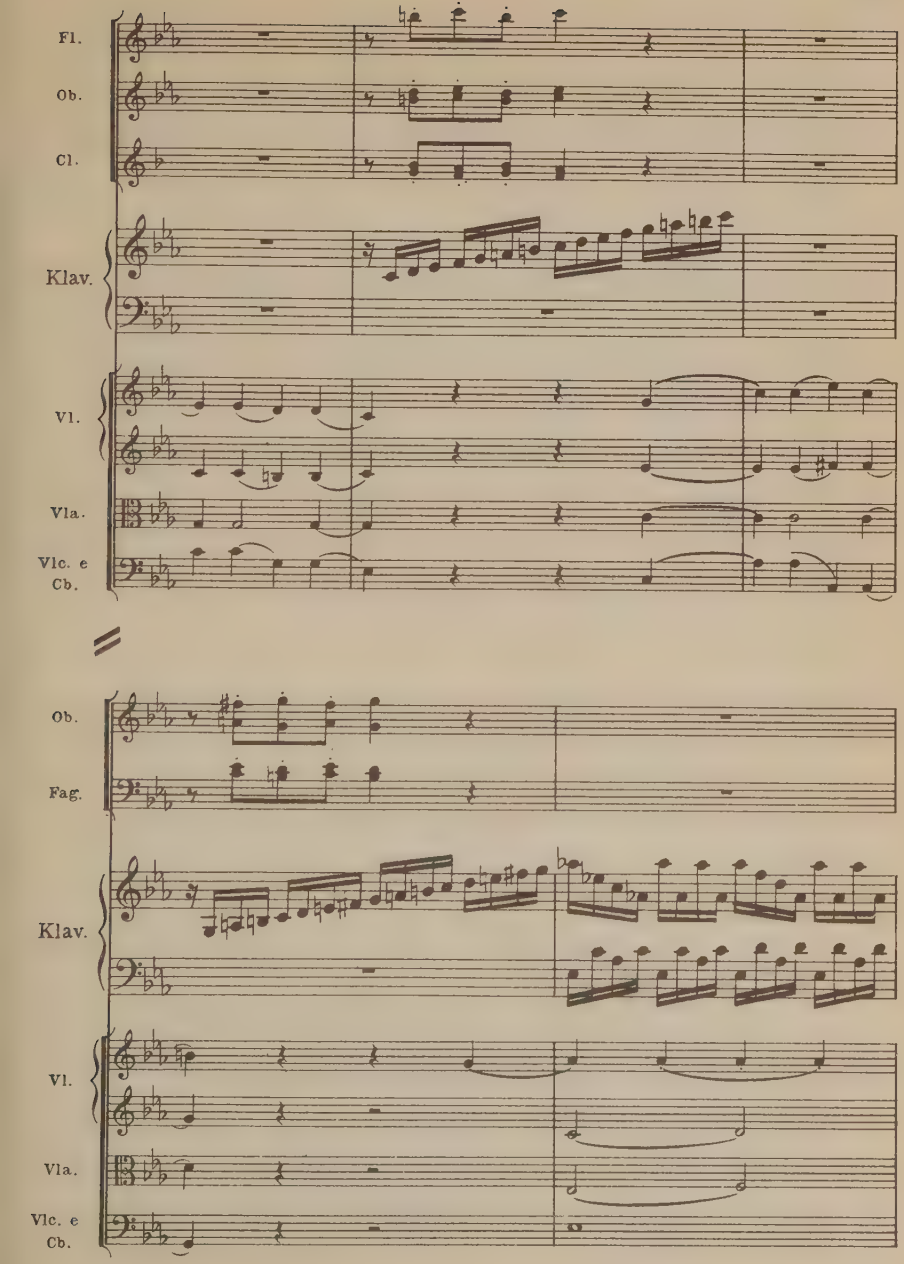
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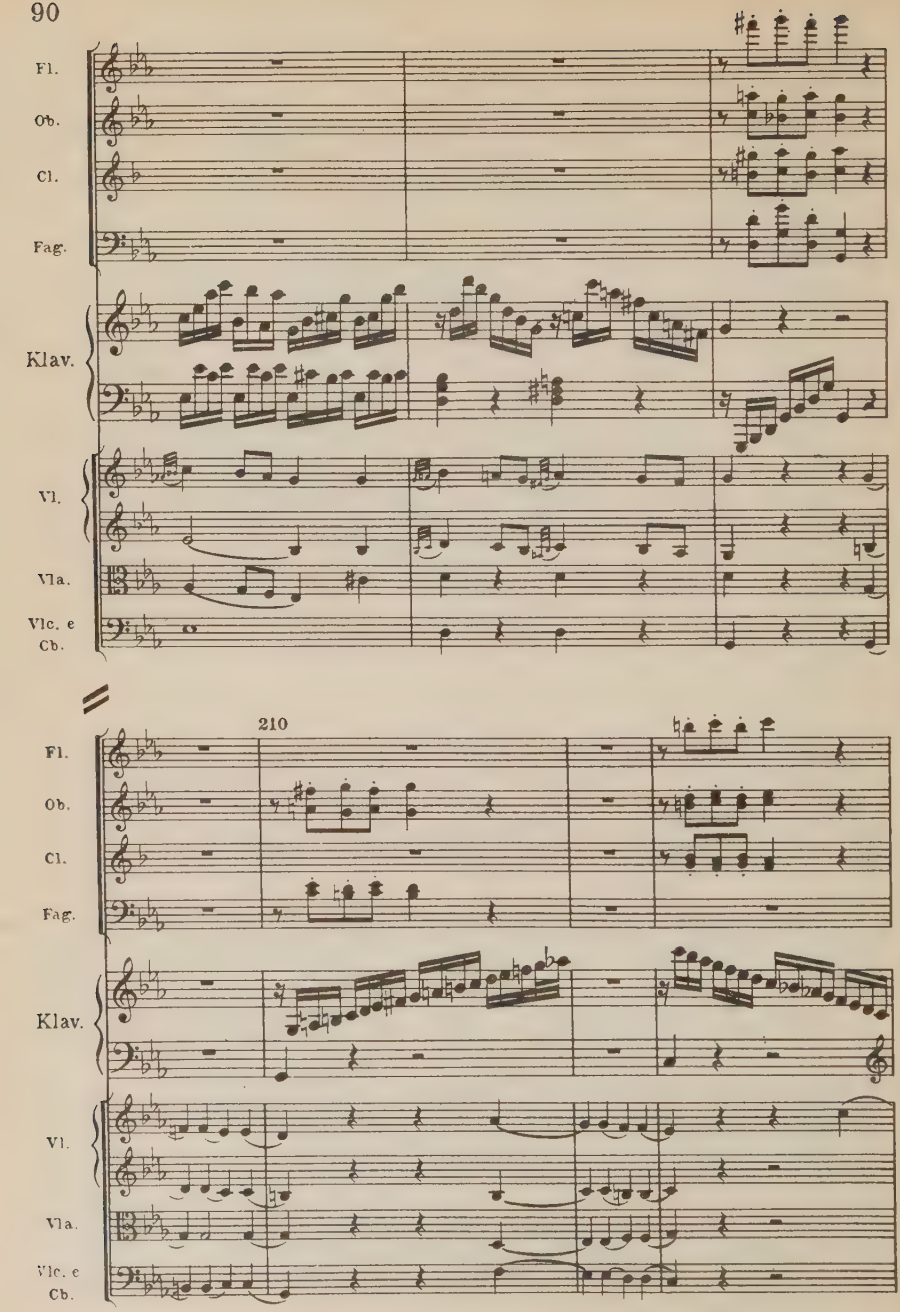
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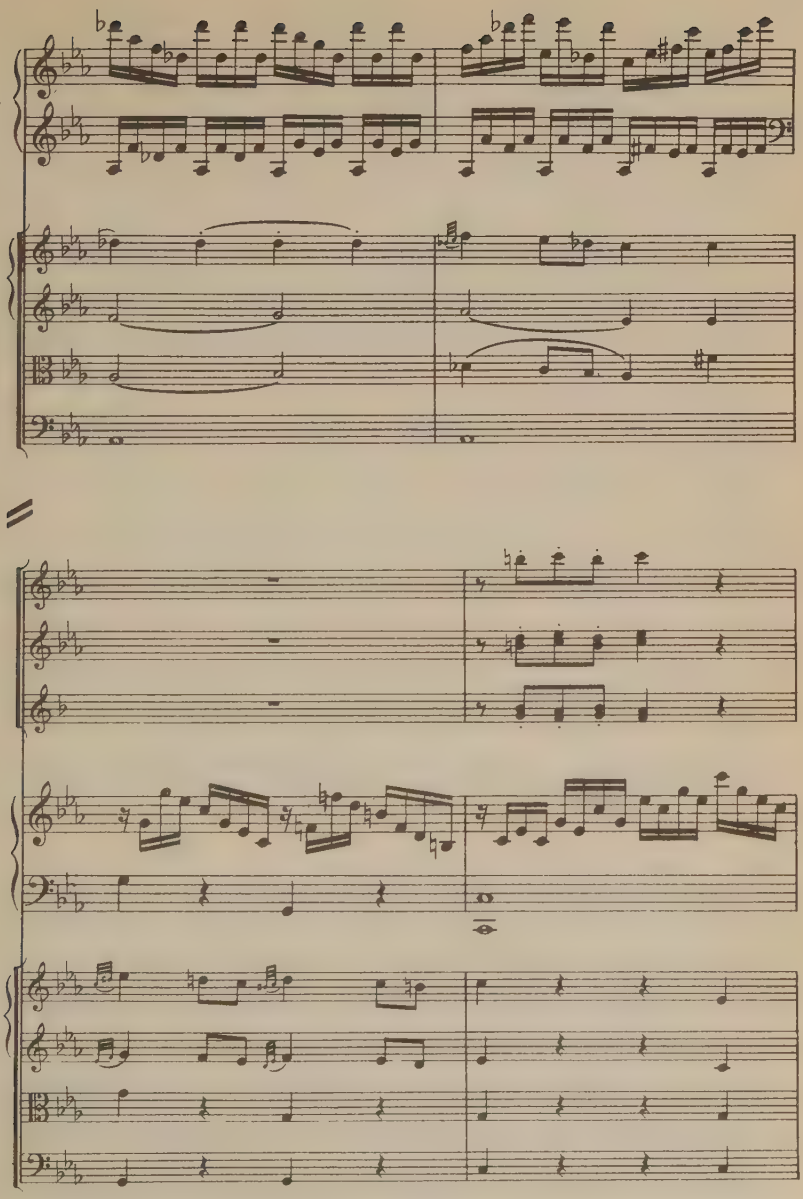
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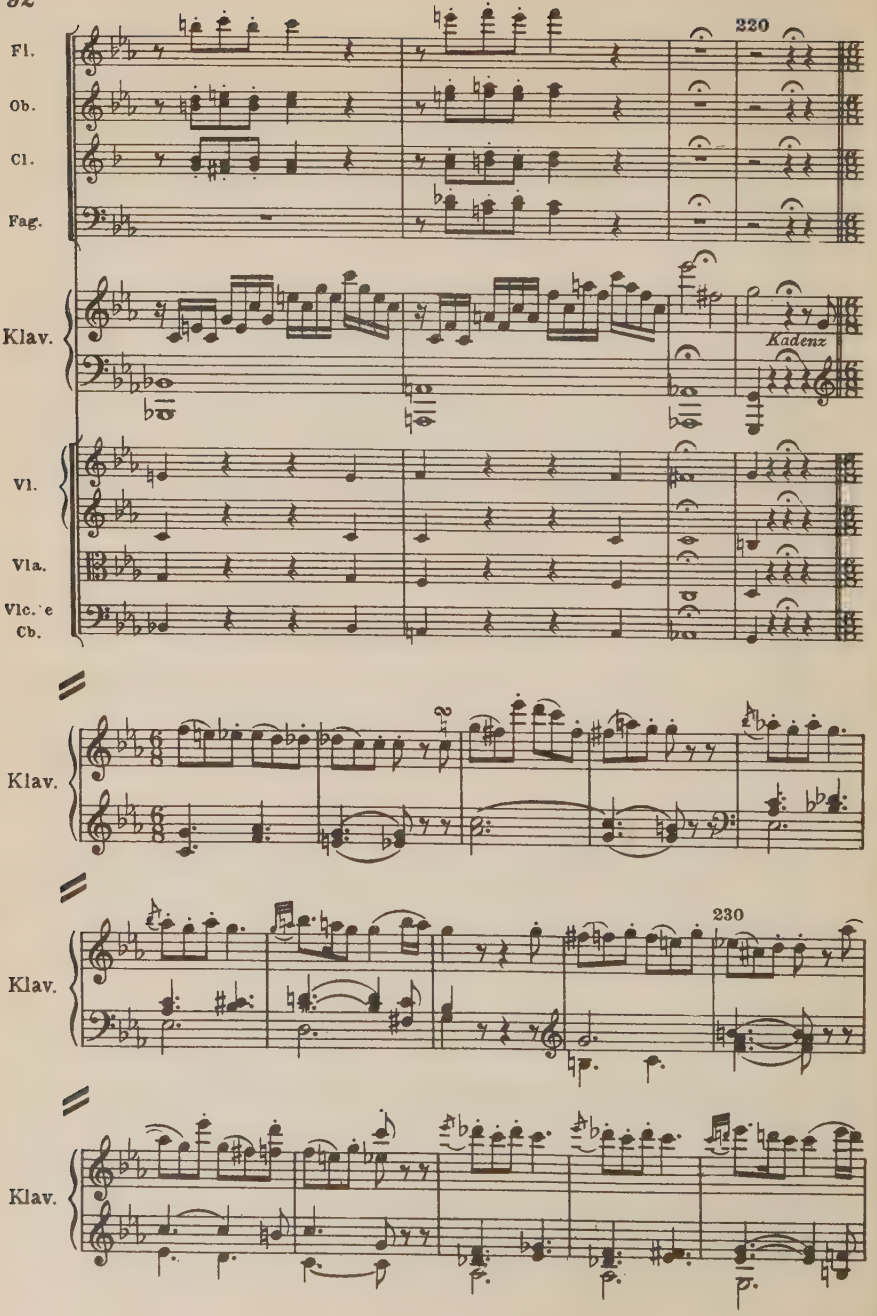
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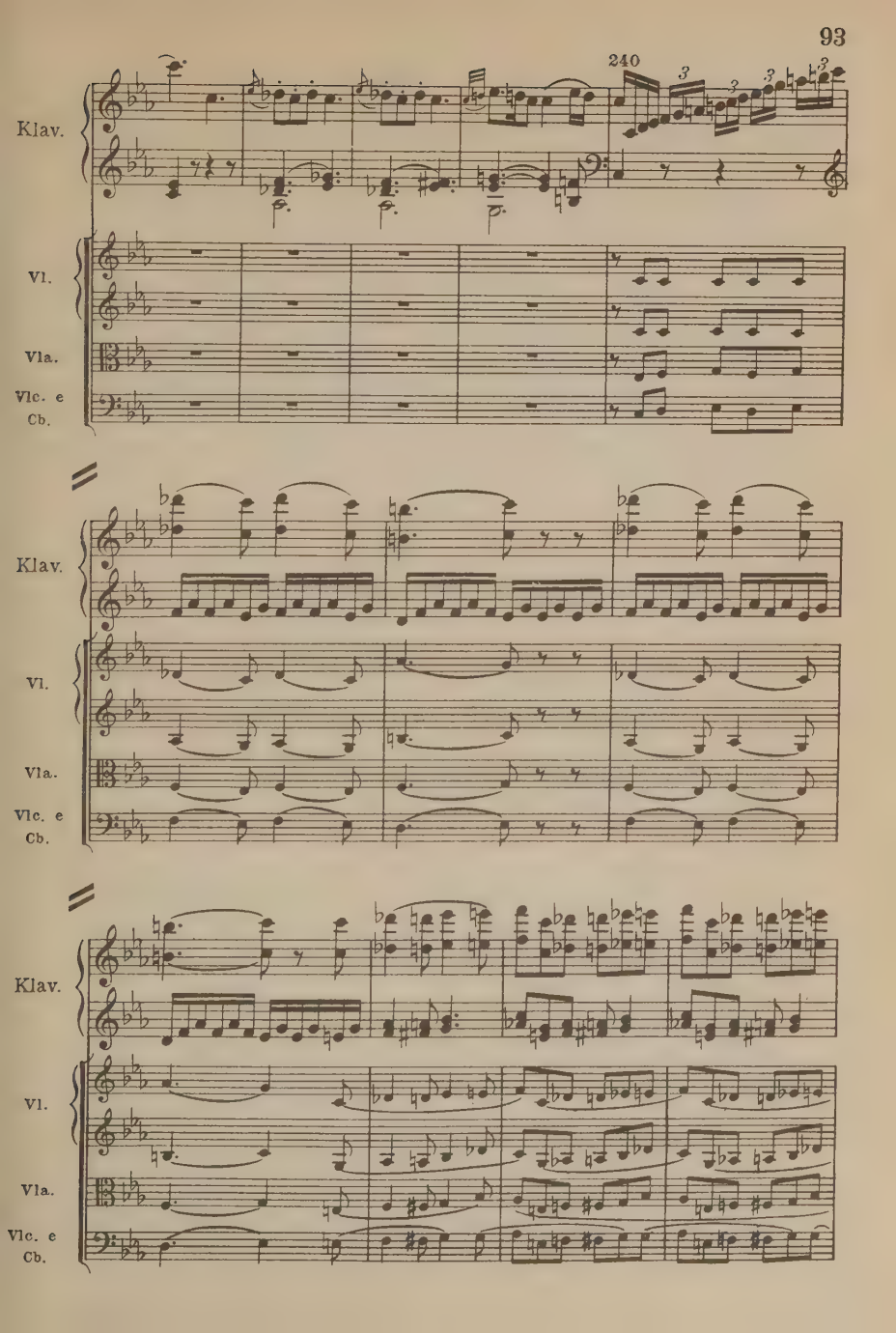
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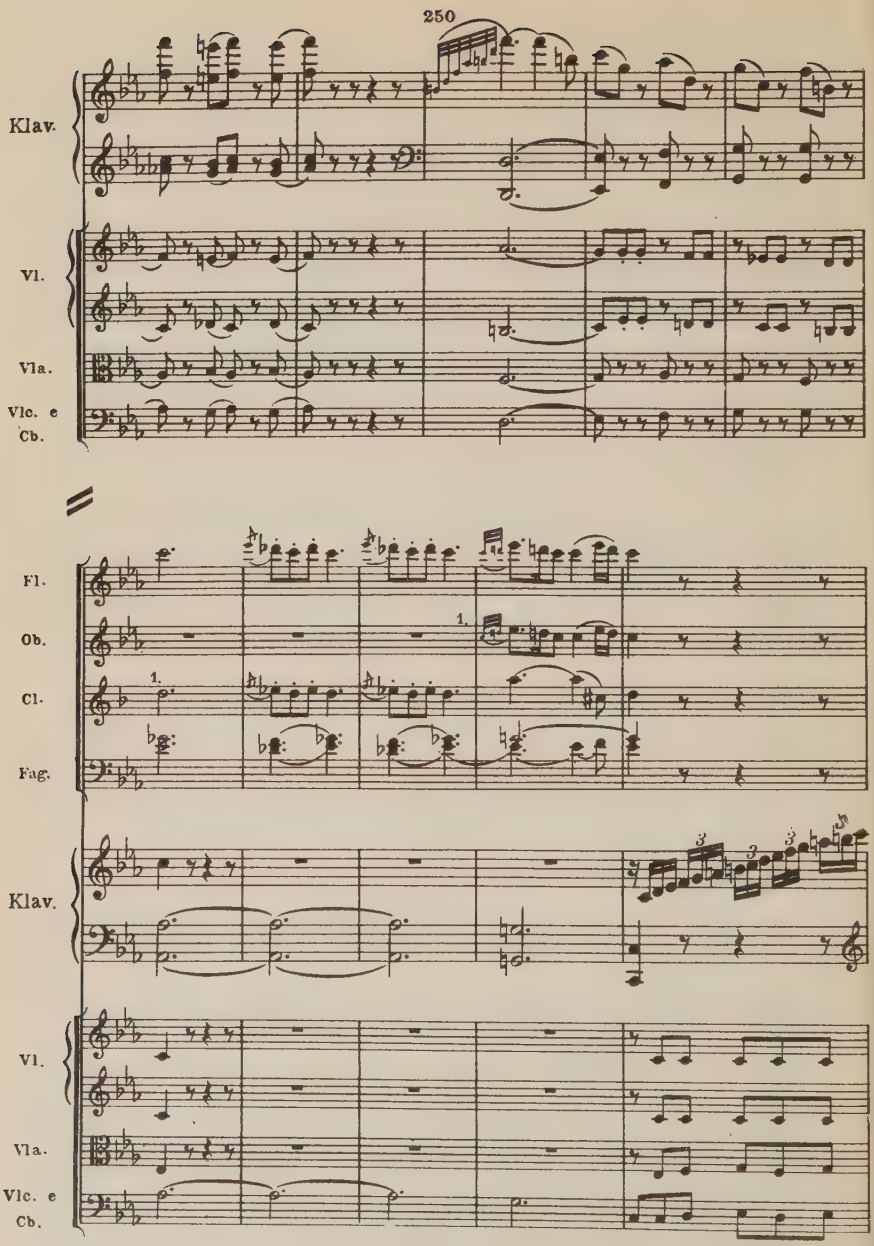
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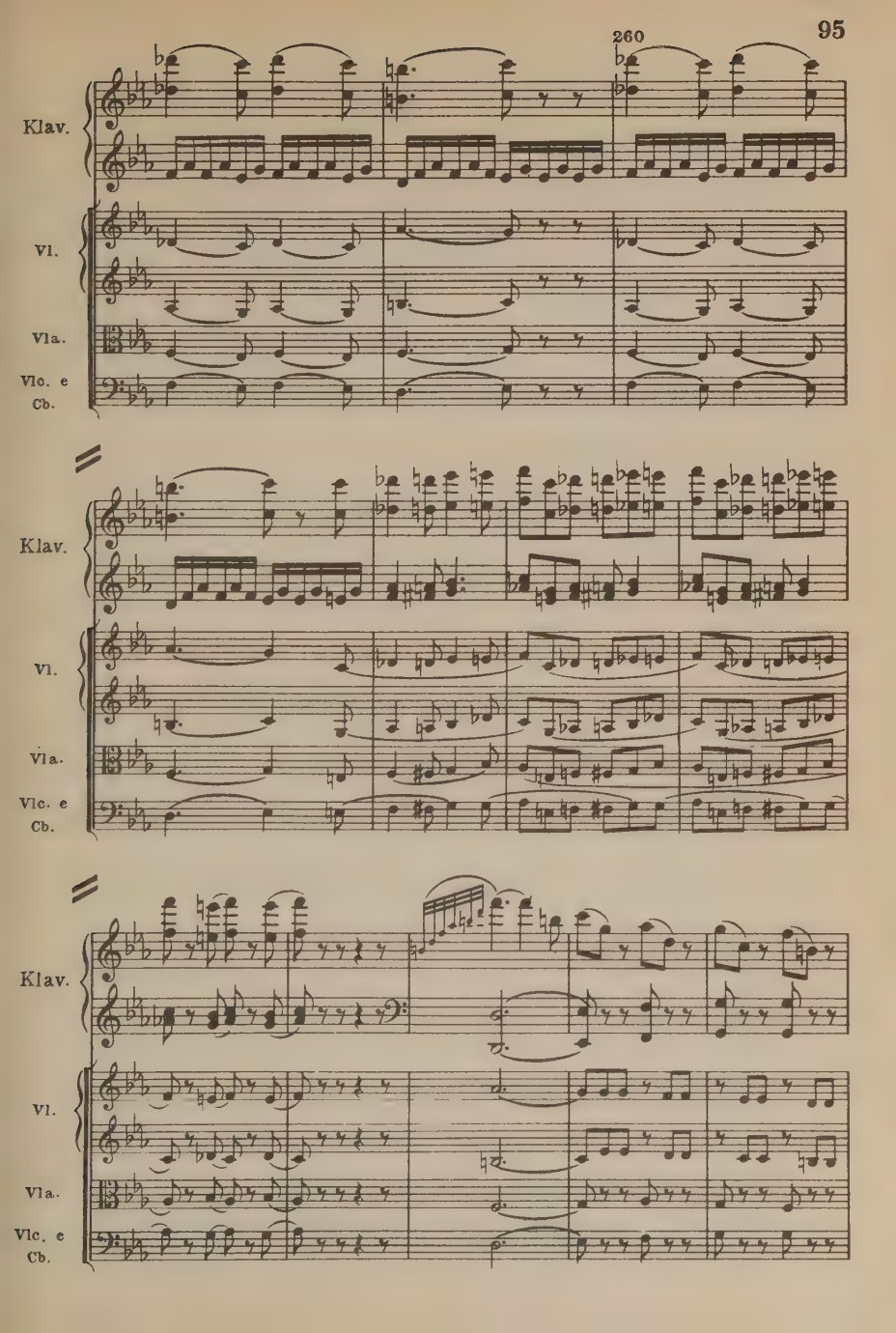
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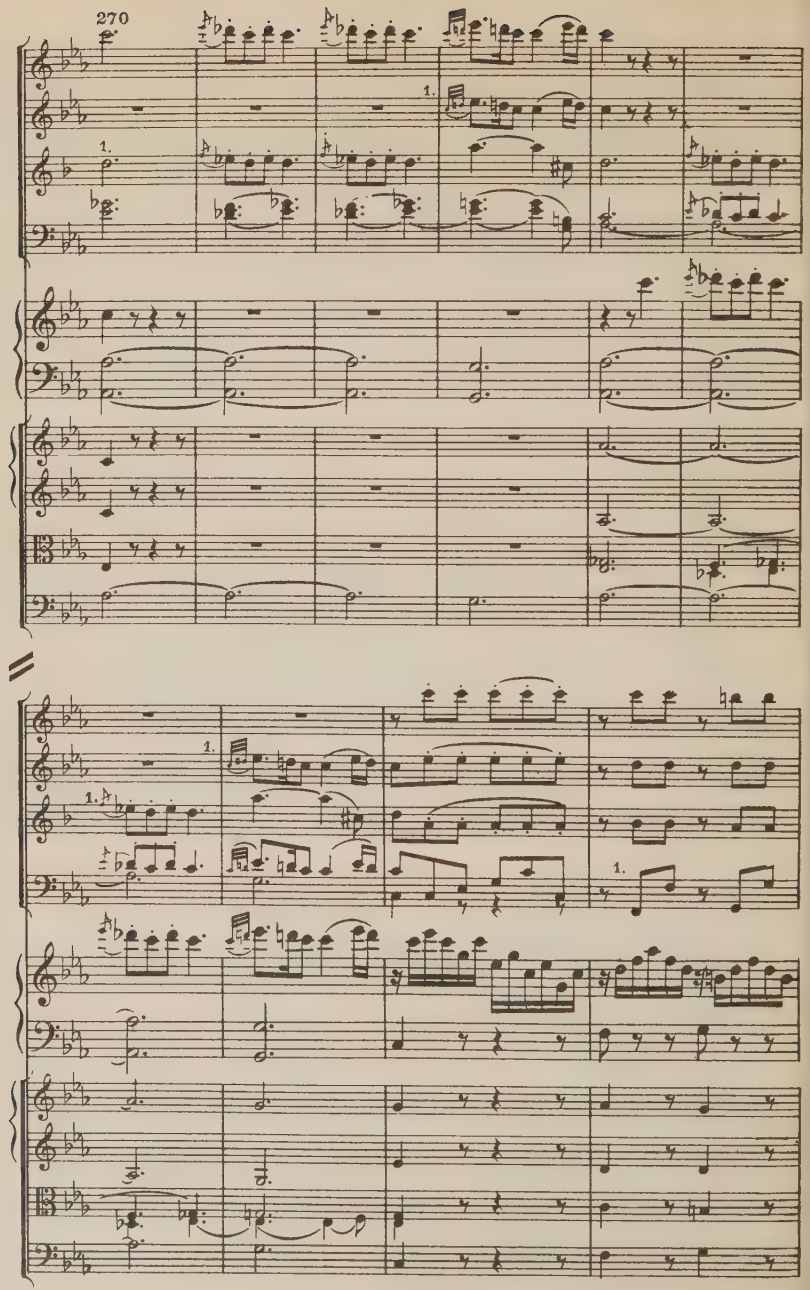
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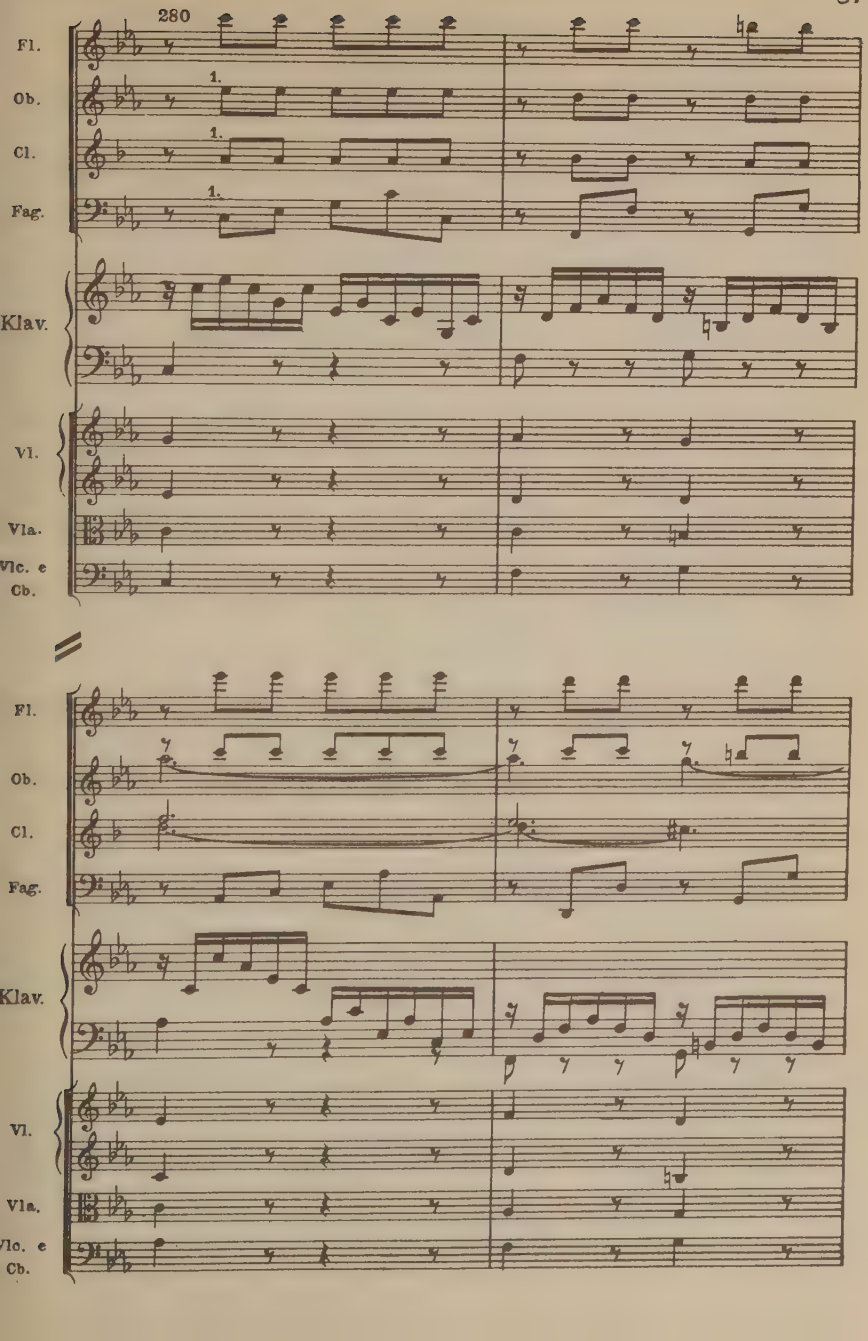
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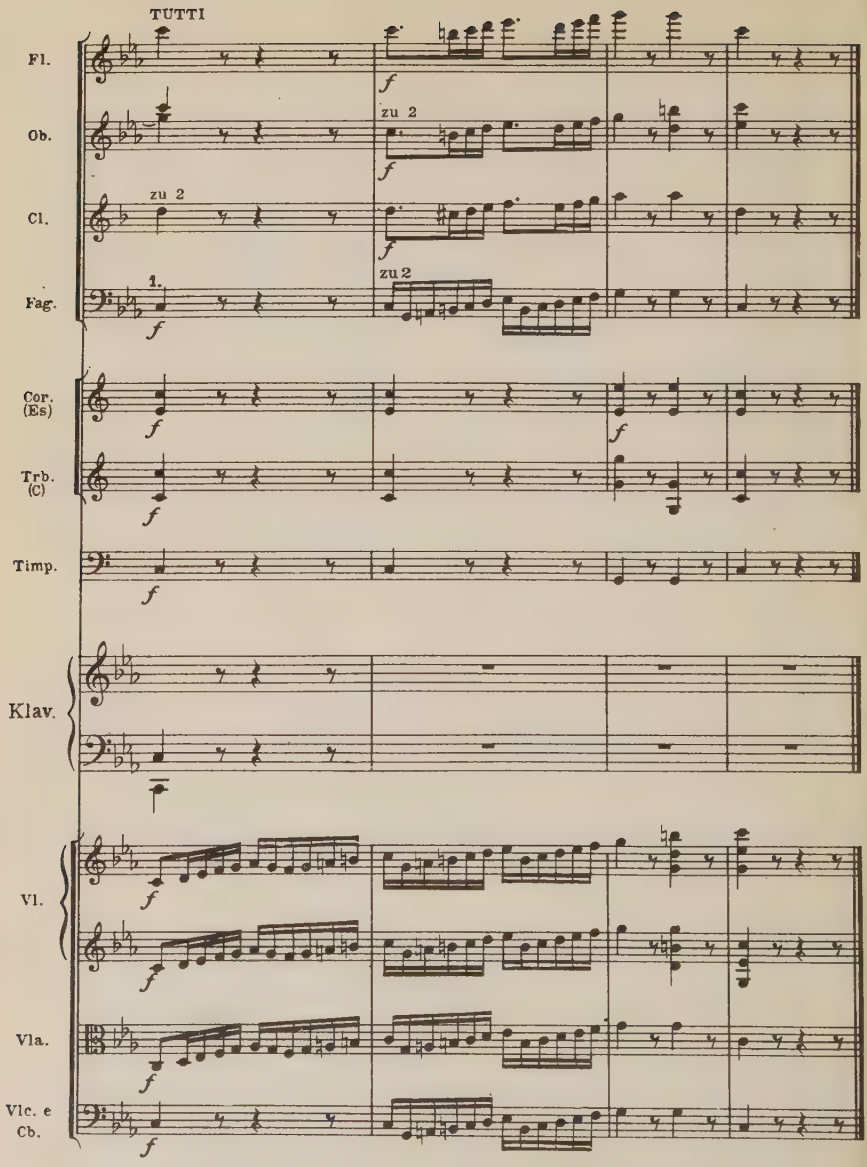
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SYMPHONIES

No.
401. Mozart, C (Jupiter) [551]
402. Beethoven, No. 5, C m
403. Schubert, H m (unvoll.)
404. Mozart, G m [550]
405. Beethoven, No. 3, Es (Eroica)
406. Mendelssohn, Nr. 3, A m
407. Beethoven, No. 6, F (Pastorale)
408. Schumann, No. 3, Es
409. Haydn, No. 104 [2], D (London)
410. Schubert, No. 7, C
411. Beethoven, No. 9, D m
412. Beethoven, No. 7, A
413. Schumann, No. 4, D m
414. Beethoven, No. 4, B
415. Mozart, Es [543]
416. Beethoven, No. 8, F
417. Schumann, No. 1, B
418. Beethoven, No. 1, C
419. Beethoven, No. 2, D
420. Mendelssohn, Nr. 4, A
421. Schumann, No. 2, C
422. Berlioz, Phant. Symph.
423. Berlioz, Harold i. Ital.
424. Berlioz, Romeo u. Julia
425. Brahms, No. 1, C m
426. Brahms, No. 2, D
427. Brahms, No. 3, F
428. Brahms, No. 4, E m
429. Tschaikowsky, No. 5, E m
430. Tschaikowsky, No. 4, F m
431. Haydn, No. 99 [3], Es
432. Haydn, No. 85 [15], B (La Reine)
433. Dvořák, No. 5, E m (Aus der neuen Welt)
434. Haydn, No. 100 [11], G (Mil.)
435. Haydn, No. 94 [6], G (Paukenschl.)
436. Haydn, No. 92 [16], G (Oxf.)
437. Mozart, D [385]
438. Haydn, No. 102 [12], B
439. Haydn, No. 101 [4], D (Uhrsk.)
440. Strauß, Don Juan
441. Strauß, Macbeth
442. Strauß, Tod und Verklärung.

No.
448. Strauß, Till Eulenspiegel
444. Strauß, Zarathustra
445. Strauß, Don Quixote
446. Mozart, D (o. Men.) [504]
447. Liszt, Bergsymphonie
448. Liszt, Tasso
449. Liszt, Préludes
450. Liszt, Orpheus
451. Liszt, Prometheus
452. Liszt, Mazeppa
453. Liszt, Festklänge
454. Liszt, Heldenklage
455. Liszt, Hungaria
456. Liszt, Hamlet
457. Liszt, Hunnenschlacht.
458. Liszt, Ideale
459. Bruckner, No. 1, C m
460. Bruckner, No. 2, C m
461. Bruckner, No. 3, D m
462. Bruckner, No. 4, Es (romantische)
463. Bruckner, No. 5, B
464. Bruckner, No. 6, A
465. Bruckner, No. 7, E
466. Bruckner, No. 8, C m
467. Bruckner, No. 9, D m
468. Haydn, No. 93 [5], D
469. Haydn, No. 103 [1], Es (Paukenwirbel)
470. Volkmann, No. 1, D m
471. Smetana, Vyšehrad
472. Smetana, Moldau
473. Smetana, Sarka
474. Smetana, Aus Böhmens Hain und Flur
475. Smetana, Tábor
476. Smetana, Blanik
477. Liszt, Faust-Symphonie
478. Strauß, Aus Italien
479. Tschaikowsky, No. 6, H m (Pathétique)
480. Haydn, No. 95 [9], C moll
481. Haydn, No. 96 [14], D
482. Franck, D moll
483. Haydn, No. 97 [7], C
484. Haydn, No. 86 [10], D
485. Haydn, No. 98 [8], B

No.
486. Haydn, No. 45 [16], Fis m (Abschied)
487. Haydn, No. 88 [13], G
488. Haydn, No. 82 [17], C (L'ours)
489. Rimsky-Korsakow, Antar (Symph. No. 2)
490. Borodin, No. 1, Es
491. Borodin, No. 2, H m
492. Mahler, No. 7
493. Rimsky-Korsakow, Scheherasade
494. Glasunow, No. 4, Es
495. Glasunow, No. 8, Es
496. Skrjabin, Divin Poème
497. Skrjabin, Le Poème de l'Extase
498. Strauß, Heldenleben
499. Strauß, Alpen-Symph.
500. Tschaikowsky, Manfred
501. Borodin, No. 3 A moll
502. Mozart, C [425]
503. Skrjabin, No. 2, C m
504. Schubert, No. 1, D
505. Schubert, No. 2, B
506. Schubert, No. 8, D
507. Schubert, No. 4, C m (Tragische)
508. Schubert, No. 5, B
509. Schubert, No. 6, C
510. Strauß, Domestica
511. Haydn, No. 73 [26] D (Chasse)
512. Haydn, No. 31, D (mit Hornsignal)
513. Haydn, No. 7, C (Le Midi)
514. Franck, Chasseur maudit
515. Haydn, No. 8, G (LeSoir)
516. Franck, Les Eolides
517. Haydn, No. 48, C (Maria Theresia)
518. Haydn, No. 55, Es (Schulm.)
519. Trapp, No. 4. B m
520. Graener, Sinf. breve
521. J. Chr. Bach, D
522. J. Chr. Bach, Es
523. Franck, Rédemption
524. Zador, Tanz-Symphonie

OVERTURES

No.
601. Beethoven, Leonore No. 3
602. Weber, Freischütz
603. Mozart, Figaros Hochz.
604. Beethoven, Egmont
605. Weber, Beherrscher der Geister
606. Mendelssohn, Melusine
607. Weber, Oberon
608. Mozart, Don Juan
609. Weber, Preziosa
610. Beethoven, Fidelio
611. Mendelssohn, Ruy Blas
612. Weber, Jubel-Ouvert.
613. Mendelssohn, Sommernachtstraum
614. Mozart, Zauberflöte
615. Nicolai, Lustig. Weiber
616. Rossini, Wilhelm Tell
617. Berlioz, Waverley
618. Berlioz, Vehmrichter
619. Berlioz, König Lear
620. Berlioz, Röm. Carneval
621. Berlioz, Korsar
622. Berlioz, Benv. Cellini
623. Berlioz, Beat. u. Bened.
624. Tschaikowsky, 1812
625. Beethoven, Prometheus

No.
626. Beethoven, Coriolan
627. Beethoven, Weihe des Hauses
628. Beethoven, Leonore No. 1
629. Beethoven, Leonore No. 2
630. Beethoven, Ruinen von Athen
631. Beethoven, Kng. Stephan
632. Beethoven, Namensfeier
633. Marschner, Hans Heiling
634. Maillart, Glöck. d. Erem.
635. Weber, Euryanthe
636. Schubert, Rosamunde
637. Mendelssohn, Hebriden
638. Glinka, Leben f. d. Zaren
639. Glinka, Ruslan u. Ludmila
640. Cherubini, Abenceragen
641. Cherubini, Medea
642. Cherubini, Anakreon
643. Cherubini, Wasserträger
644. Cornelius, Barb. v. Bagd.
645. Cornelius, Cid
646. Schumann, Manfred
647. Schumann, Genoveva
648. Bennett, Najaden
649. Wagner, Tristan u. Isolde
650. Boieldieu, Weiße Dame
651. Auber, Eherne Pferd
652. Wagner, Lohengrin: 1. u. 3. Akt

No.
653. Mendelssohn, Meeress' und glückliche Fahrt
654. Rossini, Semiramis
655. Rossini, Tankred
656. Brahms, Akad. Fest-O.
657. Brahms, Tragische Ouv.
658. Auber, Schwarz. Domino
659. Auber, Fra Diavolo
660. Mozart, Titus
661. Mozart, Idomeneus
662. Mozart, Così fan tutte
663. Mozart, Entführung
664. Smetana, Verkauft. Braut
665. Wagner, Meistersinger
666. Wagner, Parsifal
667. Wagner, Rienzi
668. Wagner, Holländer
669. Wagner, Tannhäuser
670. Reger, Lustspiel-Ouv.
671. Wagner, Faust-Ouvert.
672. Weingartner, Lust. Ouv.
673. Volkmann, Richard III.
674. Volkmann, Fest-Ouv.
675. Tschaikowsky, Romeo
676. Gluck, Iphigenie i. Aulis
677. Smetana, Libussa
678. Suppé, Dichter u. Bauer

OVERTURES

No.
679. Flotow, Stradella
680. Flotow, Martha
681. Bruckner, in G m (nachgel.)
682. Mendelssohn, Heimkehr aus der Fremde
683. Mendelssohn, Athalia
684. Mendelssohn, Paulus
685. Rossini, Barbier von Sevilla
686. Rossini, D. dieb. Elster
687. Pfitzner, Palestrina, 3 Vorspiele
689. Auber, Stummev. Portici
690. Dvořák, Karneval

No.
691. Gluck, Orpheus und Eurydice
692. Rimsky-Korsakow, La grande Pâque Russe
693. Lortzing, Zar und Zimmermann
694. Kreutzer, Das Nachtlager von Granada
695. Mussorgsky, Chowantschina
696. Weber, Abu Hassan
697. Weber, Silvana
698. Schubert, Alfonso und Estrella
699. Glasunow, Fest-Ouvert.
700. Pfitzner, Käthchen v. Heilbronn

No.
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1102. Gluck, Alceste
1103. Strauß, Fledermaus
1104. Lalo, Le Roi d'Ys
1105. Boieldieu, Kalif von Bagdad
1106. Strauß, Zigeunerbaron
1107. Verdi, Macht des Schicksals
1108. Verdi, Sizilian. Vesper
1109. Cimarosa, Die heimliche Ehe

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702. Mendelssohn, Vl.-Kz. E m
703. Spohr, V.-K. 1 u (Gesangss.)
704. Beethoven, Klav.-Kz. C m
705. Beethoven, Klav.-Kzt., G
706. Beethoven, Klav.-Kz., Es
707. Schumann, Klav.-K., A m
708. Tschaikowsky, Viol.-K., D
709. Tschaikowsky, Klav.-Kzt. B m
710. Liszt, Klav.-Konz., Es
711. Bach, Viol.-Konz., A m
712. Bach, Viol.-Konz., E
713. Brahms, Klav.-Kzt., D m
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715. Brahms, Klav.-Konz.. B
716. Brahms. Viol.-Konz., D
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721. Mozart, Klav.-Kons., Dm [466]
722. Liszt, Totentanz (Siloti)
723. Brahms, K. f. V. u. Vc., A m
724. Beethoven, Klav.-Kzt., C
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726. Grieg, Klav.-Konz., A m
727. Bach, Konz. f. 2 Viol. D m
728. Lalo, Symph. espagnole
729. Beethoven, Tripel-Kst., C

730. Bach, Konz. f. 2 Klav., C
731. Bach, Konz. f. 2 Klav., C m
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734. Mozart, Symph. conc. f. Violine u. Viola, Es [364]
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745. Bach, Klav.-Konz. F m
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752. Glasunow, Vl.-Kzt. A m
753. Vivaldi, Vl.-Kzt. A m No. 6
754. Vivaldi, Vl.-Kzt. G m
755. Mozart, Symph. conc. [Anh. I, No. 9]
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758. Vivaldi, Konz. f. Flöte D
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763. Mozart, Vl.-Kzt. B [207]
764. Mozart, Vl.-Kzt. D [211]
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766. Mozart, Vl.-Kzt. D [271 a]
767. Mozart, Kz. f. Fl. u. Hf. [299]
768. J. Chr. Bach, Klav. conc., Es
769. Haydn, Vc.-Konz., D
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771. Mozart, Fl.-Konz. D [314]
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773. J. Chr. Bach, Kl.-Kz. Es
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775. Mozart, Klav.-Kz. B [595]
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802. Tschaikowsky, Capr. ital.
803. Beethoven, 2 Viol.-Rom. (G, F)
804. Mendelssohn, 5 Stücke a. „Sommernachtstraum"
805. Brahms, Haydn-Variat.
806. Wagner, Siegm. Liebesl.
807. Wagner, Walkürenritt
808. Wagner, Wotans Abschied u. Feuerzauber
809. Wagner, Waldweben
810. Wagner, Siegfried-Idyll
811. Wagner, Trauermusik a. „Götterdämmerung"
812. Wagner, Karfreitagszauber
813. Wagner, Huld.-Marsch
814. Wagner, Bacchanal
815. Wagner, Einl. z. 3. Akt, „Tannh."
817. Schubert, Ms. a. „Rosamunde"
818. Bach, Suite No. 3, D
819. Volkmann, Seren., Dm
820. Wagner, Kaisermarsch
821. Bach, Suite No. 2, H m
822. Strauß, Donauwalzer
823. Beethoven, Egmont-Mus.
824. Tschaikowsky, Nußknacker-Suite
825. Wagner, Einleit. z. 3. Akt „Meistersinger"
826 Wagner, Verwandlungsmusik u. Schlußscene d. 1. Akt „Parsifal"
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829. Bizet, L'Arlésienne, II
830. Mozart, Maurerische Trauermusik
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836. Reger, Kons. i. alten Stil
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844. Ljadow, Kikimora
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846. Glinka, Caprice brillant
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848. Strauß, Bürger-Suite
849. Strauß, Tanzsuite
850. Graener, Divertimento
851. Tschaikowsky, Klav. Marsch
852. Ljadow, 8 russische Volksweisen
853. Ljadow, Der verzaub. See
854. Mozart, Les petits riens
855. Brahms, Serenade, D

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861. Bach, Suite No. 4, D
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864. Graener, Comedietta
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867. Strauß, Rosen a. d. Süden
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869. Strauß, Frühlingsstimmen
870. Strauß, Künstlerleben
871. Strauß, Kaiserwalzer
872. Graener, Flöte von Sanssouci
873. Dvořák, Boheme capricieuse
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877. Busch, Capriccio
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880. Zador, Ungar. Capr.
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882. Telemann, Suite f. Flöte u. Streicher, A m
883. Atterberg, Ballade und Passacaglia
884. S. W. Müller, Heit. Musik

Edition Eulenburg

CONCERTO

C MAJOR

for

Pianoforte and Orchestra

by

WOLFGANG AMADEUS MOZART

Köchel-Edition, No. 503

Composed, 4th December, 1786, at Vienna.
Edited from the original MS. and
the complete edition of Mozart's works,
and with Foreword by
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W. A. MOZART

PIANO CONCERTO C MAJOR (KOECHEL No. 503)

The series of eleven highly important piano concertos which Mozart composed in the two years preceding "The Marriage of Figaro" (1784—1786) embraces and reflects the decisive changes which came about in his entire work at that time. It terminates with the concerto in C minor (Koechel 491) which was completed immediately before "Figaro" and receives an epilogue in form of the C major concerto (Koechel 503) directly after the opera to which it is related both in conception and time of origin. The two last piano concertos (D major, 537, and B♭ major, 595) follow only after a long interval and pursue an entirely different course. Nevertheless it cannot be overlooked that the series of those 11 concertos had already reached an extreme of the category with the seventh (D minor, 466). Those following gradually turn back again. From the A major concerto onward (Koechel 488) a course is distinctly followed which replaces utmost dramatisation and tense richness by a more gentle, more lyric attitude, without thereby reducing the intensity of personal expression. The highest degree of blending old concerto manner with Haydn's symphonic form, of sparkling dialectics with the logic development of ideas, had been attained with Koechel 466. From then onward Mozart aimed at a more sincere, one might say a more poetical expression of experience, in an ever increasing freedom of form and sovreignty of technique; at the same time there is a process of dematerialization which adds transparency to the musical substance and renders the reality it symbolises even more unreal.

In this development the concerto in C major, Koechel 503, occupies a prominent position. Formally, to some extent, still closely related to the C minor concerto —especially in the structure of the first movement—it already reveals a tendency to smoothen contrasts and to emphasize the even flow. Highly characteristic, in this respect, is the predilection for the dimness of the minor key, the blurring of the limits between major and minor mode of the same degree. Also this trait the C major concerto has in common with that in C minor. Later on it is repeated, although in a weaker form, in the B♭ major concerto, Koechel 595. The loose spinning-out of the themes already anticipates to a certain degree the vegetative sense of form of the later concertos. But the manner in which, for example, the second theme of the first movement (bar 50 seq.) is extracted from the first by way of an intermediary stage, a pronounced developmental group, still shows much of the rationalism of Haydn's technique. And just as much does the incorporation of the epilogue idea proper (bar 71 seq.) in that development complex, which is taken up again in bar 83, remind of the former ideal of form which had been realised in its strictest form in the concerto 466. The comparatively close relation between 1st

and 3rd movements also points to the proximity of the older concertos, whilst on the other hand the slight emphasis of contrasts in the 3rd movement rather anticipates the later works. The means of achieving artistic unity had been in the pre-Figaro series of concertos the dramatic intensification of contrasts and their surmounting by the logic of uniform thematic development. The later concertos are founded from the very outset on a more flowing, more uniform, and less contrasting thematic structure and hence require to a far lesser extent a consequent thematic development. Midway between these two trends stands the concerto in C major, Koechel 503.

The beginning of the solo in the first movement with a long "introduction" (bar 91 seq.) and the splitting up of the principal theme between orchestra and piano (bar 112 seq.) seem retrospective for the time of origin. But on the other hand the tonal treatment (the vacillation between major and minor mode, emphasized by that between the dominant of G major and the minor parallel E♭ major) is unmistakably one of Mozart's later means of expression. It aids in producing the peculiar impression of something irrational, impalpable, remote. The introduction of a third and fourth theme (148 seq., 170 seq.) is carried out with developmental employment of the three-quaver upbeat motif which penetrates the whole movement in a manner so free and seemingly subordinate that in spite of this "logic" derivation already that feeling of natural growth is produced which dominates the latest works. Also the modulations of the "development part", bar 231 seq., — as far as we can speak of one at all — in their unstrained, gliding manner, are already typical of the latest Mozart. In the reprise, however, the playful renunciation of the second theme (bar 60 seq.) which had previously been exhausted, as it were, reminds of the formal treatment of the A major concerto, Koechel 488.

The slow movement still has much of the romance character of the preceding concertos. But in favour of an incessant flow it refrains from emphasizing the structure and remains immersed in a mystic twilight which is not even markedly affected by substantial changes of instrumentation. The broken, unreal mood of the first movement is transformed to the most subtle restraint.

Even the gaiety of the third movement remains restrained and quiet and appears in a broken light owing to frequent dimming by the minor mode. Contrasts necessitated by the Rondo are, however, introduced in a veiled form as, for instance, the A minor theme bar 145 seq. only after careful modulation, or the F major group, bar 163 seq., whose rhythm is already prepared in the thematic components of the beginning of the movement. The impression of uniformity outweighs that of contrasting structure.

The revision was based on the autograph (Prussian State Library, Berlin) and the Complete Edition of Mozart's works (Breitkopf & Härtel). As do all of Mozart's concertos the present one also requires thorough bass accompaniment throughout. This only pauses when the string basses do so as well. It should be

a principle of performance in correct style that the piano furnishes chordic accompaniment in all other instances. Mozart's autographs dispel all doubts on this point. The autograph of the present concerto, as are all others, is written down with utmost care including all details and leaves nothing in the way of dynamics and phrasing to imagination, if one accepts as a principle of revision the experienced fact that a phrasing once written down usually retains its validity in the repetition of the same motifs. As Mozart provides the three-quaver upbeat motif with *staccato* dots at the beginning of the first movement, and at various times later on, these have validity throughout. Similarly in the third movement Mozart's notation of phrasing for the motifs (e. g. bar 1 seq.) and (e. g. bar 8 seq.), although not repeated in each case, has been adopted throughout. In the second movement, bars 13—14, the horn notes were split up into because Mozart distinctly calls for *piano* on the second beat of the bar. In the third movement it is conspicuous that the grace (∾) prescribed for Flute, Oboe I and Bassoon I in bar 84 is not called for in the otherwise identical passage in bar 33. But it may be that in bar 84 it is an embellishment intended for the repetition alone. In the first movement, bars 302—303, the notes in the right hand of the piano, appearing in small print in this edition, have been supplemented; the autograph shows rests. In the older editions these notes from bars 124—125 are repeated, and probably with full justification, as otherwise an unmotivated rhythmic gap would occur in bars 302—303 as compared with the earlier passage.

One passage in the first movement remains obscure: bar 175, right hand of the piano, 5th note, and bar 183, Flute and Oboe I, 5th note. In both cases the autograph reads a″ instead of a‴ (Oboe: a′ instead of a″). It might be that Mozart, with regard for the normal compass of piano and flute at the time, deflected the motif in bar 175 downwards from sheer necessity (Beethoven did so frequently, but with Mozart cases of this kind do not seem to be known). But then there remains the question why he chose the lower octave also in the oboe. The parallel passage, bar 350, contains the motif (in lower position) in the piano part with the upward from whilst in bars 358 seq. the flute and the oboe with the bassoon exchange both the upward and the downward version. Hence it is not by all means necessary to regard the downward turn in bars 175 and 183 as a makeshift which modern interpretation should avoid, and it is not cogent when older editions contain the higher note in this instance. Nevertheless the passage remains questionable. For this reason the upper note was given in small print in the present edition.

A printed edition of the C major concerto was to have been published, at the instance of Mozart's widow, in 1796 by Johann Wenzel in Prague. But as this project did not materialize N. Simrock in Bonn published the first edition in 1797 (plate-number 45). This was followed in 1798 by the edition in parts mentioned

by Koechel which Konstanze Mozart published through Breitkopf & Härtel's with the notice: *"No. 1 del retaggio del defunto, publicato alle spese della vedova"*, and with a dedication to Prince Louis Ferdinand of Prussia. In the third place the concerto was then published in 1800 in André's *"Six grands Concertos, dédiés au Prince Louis Ferdinand de Prusse"* as Op. 82, 1 with plate-number 1415*). In this particular situation it is possible that the three oldest printed editions are all based on the autograph. However, only the last mentioned edition has been consulted. Cadenzas for this concerto by Mozart himself are unknown.

*) Deutsch and Oldman, Zeitschr. f. Musikwiss. XIV, 1931/32. pp. 348 and 351.

Kiel

Prof. Dr. Friedrich Blume

W. A. MOZART

KLAVIERKONZERT C-DUR (K.-V. No. 503)

Die zusammenhängende Reihe von 11 höchst bedeutenden Klavierkonzerten, die Mozart in den beiden Jahren vor „Figaros Hochzeit" (1784—1786) komponiert hat, umschließt und spiegelt die entscheidenden Wandlungen, die sich in seinem gesamten Schaffen damals vollzogen haben. Sie endet mit dem Konzert in c-moll (K.-V. 491), das unmittelbar vor dem „Figaro" vollendet worden ist, und erhält unmittelbar nach der Oper noch einen Epilog in dem C-dur-Konzert K.-V. 503, das innerlich ebenso wie zeitlich mit ihr zusammenhängt. Die beiden letzten Klavierkonzerte (D-dur 537 und B-dur 595) folgen erst in weitem Abstande und bewegen sich in wesentlich anderen Bahnen. Dennoch kann nicht übersehen werden, daß die Reihe jener 11 Konzerte bereits mit dem 7. (D-moll 466) ein Extrem der Gattung erreicht hat. Von ihm aus wenden sich die folgenden allmählich zurück. Vom Konzert A-dur (K.-V. 488) an wird deutlich eine Richtung eingeschlagen, die an die Stelle jener äußersten Dramatik und jenes höchsten Spannungsreichtums eine beruhigtere, mehr lyrische Haltung setzt, ohne deshalb die Intensität des persönlichen Ausdrucks zu verringern. Der höchste Grad der Verschmelzung von alter Konzertpraxis mit Haydns sinfonischer Form, von funkelnder Dialektik und logischer Gedankenentwicklung war mit 466 erreicht. Von nun an zielt Mozart auf eine immer mehr verinnerlichte, gewissermaßen dichterische Aussprache des Erlebnisses in einer immer freier werdenden Form, einer immer souveräner gehandhabten Technik, und gleichzeitig vollzieht sich eine Entgegenständlichung, die die musikalische Substanz immer transparenter und die in ihr versinnbildlichte Realität immer scheinhafter werden läßt.

In diesem Ablauf steht das Konzert C-dur 503 an hervorragender Stelle. Formal zum Teil noch eng dem C-moll-Konzert verwandt — besonders in der Anlage des ersten Satzes — läßt es doch bereits die Neigung zur Abschwächung der Gegensätze und zur Betonung des einheitlichen Flusses erkennen. Höchst charakteristisch ist dabei die Vorliebe für Molltrübungen bzw. die Neigung zu einer Verflüssigung der Grenze zwischen Dur und Moll der gleichen Stufe. Auch diesen Zug hat das C-dur-Konzert mit demjenigen in C-moll gemeinsam. Er wiederholt sich später, abgeschwächt, im B-dur-Konzert 595. Das lockere Auseinanderspinnen der Themen nimmt schon etwas von dem vegetativen Formgefühl der spätesten Konzerte voraus. Doch hat die Art, wie etwa das zweite Thema des ersten Satzes (Takt 50 ff.) aus dem ersten über eine Zwischenstufe (T. 19 ff.), eine ausgesprochene Entwicklungsgruppe hinweg gewonnen wird, noch viel von der Rationalität Haydnscher Technik an sich. Und ebenso gemahnt die Einlagerung des eigentlichen Epiloggedankens (T. 71 ff.) in jenen Entwicklungszusammenhang, der mit T. 83 wieder aufgenommen wird, an das frühere

Formideal, wie es das Konzert 466 in strengster Weise verwirklicht hatte. Die verhältnismäßig enge Beziehung zwischen 1. und 3. Satz deutet ebenfalls in die Nähe der älteren Konzerte, während wiederum die geringe Betonung der Kontraste im 3. Satz eher auf die späteren Werke vorausweist. Das Mittel zur Erzielung der künstlerischen Einheit war in den Konzerten der Vor-Figaro-Reihe die dramatische Zuspitzung der Gegensätze und ihre Überwindung durch die Logik der einheitlichen Themenentwicklung gewesen. Die späteren Konzerte werden von vornherein auf eine flüssigere, einheitlichere, minder gegensätzliche Thematik gegründet und bedürfen deshalb in geringerem Maße der konsequenten thematischen Entwicklung. Zwischen beiden Tendenzen steht das Konzert C-dur 503 etwa in der Mitte.

Der Beginn des Solos im ersten Satz mit einem langen „Eingang" (T. 91 ff.) und der Aufteilung des Hauptthemas zwischen Orchester und Klavier (T. 112 ff.) wirken für die Entstehungszeit retrospektiv. Andererseits aber ist die tonale Behandlung (die Dur-Moll-Schwankungen, unterstrichen durch das Schwanken zwischen der Dominante G-dur und der Mollparallele Es-dur) ein unverkennbares Mittel später Mozartscher Ausdruckskunst. Sie hilft den eigentümlichen Eindruck des Irrationalen, Ungreifbaren, Fernen hervorbringen. Die Einführung eines dritten und vierten Themas (148 ff; 170 ff.) geschieht unter entwicklungsmäßiger Verwendung des Drei-Achtel-Auftaktmotivs, das den ganzen Satz durchdringt, so zwanglos und scheinbar nebensächlich, daß trotz dieser „logischen" Ableitung doch bereits jenes Gefühl natürlichen Wachstums erzeugt wird, das die spätesten Werke beherrscht. Auch die Modulationen des „Durchführungsteils" — soweit von einem solchen die Rede sein kann — T. 231 ff. sind in ihrer spannunglos gleitenden Art schon spätester Mozart. Hingegen erinnert der spielerische Verzicht der Reprise auf das zweite Thema (T. 50 ff.), das vorher gewissermaßen erschöpft worden ist, an die Formbehandlung des A-dur-Konzerts (K.-V. 488).

Der langsame Satz hat noch viel von dem Romanzencharakter der vorigen Konzerte. Doch verzichtet er zugunsten eines unablässigen Fließens auf die Betonung der Gliederung und bleibt in ein geheimnisvolles Dämmerlicht getaucht, das nicht einmal durch stärkeren Instrumentationswechsel merklich verändert wird. Die gebrochene, unwirkliche Stimmung des ersten Satzes erfährt hier ihre Entrückung in zarteste Verhaltenheit.

Auch die Heiterkeit des dritten Satzes bleibt verhalten und still und erscheint durch die häufigen Molltrübungen in gebrochenem Licht. Gegensätze, die das Rondo erfordert, werden dennoch verschleiert eingeführt, wie das A-moll-Thema T. 145 ff. erst nach sorgfältiger Modulation oder die F-dur-Gruppe T. 163 ff., deren Rhythmus schon in den thematischen Gliedern des Satzanfangs vorgebildet liegt. Der Eindruck des einheitlichen Verlaufs überwiegt den des Kontrastaufbaus.

Die Revision erfolgte auf Grund des Autographs (Preuß. Staatsbibliothek, Berlin) und der Gesamtausgabe der Werke Mozarts (Breitkopf & Härtel). Wie alle Konzerte Mozarts rechnet auch dieses

mit durchgängiger Generalbaßbegleitung. Sie setzt nur an solchen Stellen aus, an denen die Streichbässe pausieren. Grundsatz einer stilgemäßen Aufführung müßte sein, daß das Klavier alles übrige akkordisch zu begleiten hat. Über diesen Sachverhalt lassen Mozarts Handschriften gar keinen Zweifel. Das Autograph des vorliegenden Konzertes ist, wie alle, sorgfältig bis in die Einzelheiten ausgearbeitet und läßt auch hinsichtlich der Dynamik und der Phrasierung keine Wünsche offen, wenn man als Grundsatz der Revision die Erfahrungstatsache zugrunde legt, daß eine einmal ausgeschriebene Phrasierung in der Regel bei der Wiederkehr gleicher Motive auch später gültig bleibt. Da Mozart im Anfang des ersten Satzes und später zu wiederholten Malen das Drei-Achtel-Auftaktmotiv mit Stakkatopunkten versieht, haben diese überall Geltung. Ebenso wurde im dritten Satz Mozarts nicht in jedem einzelnen Falle wiederholte Phrasierungsvorschrift für die Motive (z. B. T. 1 ff.) und (z. B. T. 8 ff.) als allgemeingültig durchgeführt. Im zweiten Satz, T. 13—14, wurden die Hörnernoten in geteilt, weil Mozart deutlich das Piano auf den zweiten Taktteil fordert. Im dritten Satz fällt auf, daß das Autograph den in Takt 84 für Flöte, Oboe I und Fagott I vorgeschriebenen Doppelschlag ( ) bei der sonst ganz gleichen Stelle T. 33 nicht fordert. Doch kann es sich in T. 84 wohl um eine nur für die Wiederholung der Stelle gemeinte Verzierung handeln. Im ersten Satz, T. 302—303, sind in der rechten Hand des Klaviers die in der vorliegenden Ausgabe klein gestochenen Noten ergänzt; das Autograph hat Pausen. Die älteren Ausgaben wiederholen hier diese Noten aus T. 124—125, wohl mit Recht, da sonst in T. 302—303 eine durch nichts gerechtfertigte rhythmische Leere gegenüber der früheren Stelle entstehen würde.

Unklar bleibt eine Stelle im ersten Satz: T. 175, rechte Hand des Klaviers, 5. Note, und Takt 183, Flöte und Oboe I, 5. Note. In beiden Fällen hat das Autograph a″ statt a‴ (Oboe: a′ statt a″). Es wäre denkbar, daß Mozart mit Rücksicht auf den damaligen Normalumfang des Klaviers sowie der Flöte das Motiv in T. 175 nur notgedrungen nach unten umgebogen hat (Beethoven hat das bekanntlich häufig getan; bei Mozart sind jedoch Fälle der Art wohl nicht bekannt). Dann bleibt aber die Frage offen, warum er auch in der Oboe die tiefere Oktave gewählt hat. Die Parallelstelle T. 350 zeigt das Motiv (in tieferer Lage) im Klavier nach oben gewendet, während T. 358 ff. Flöte und Oboe mit Fagott die Oberwendung und die Unterwendung in motivischem Wechsel gegeneinander ausspielen. Es ist demnach nicht unbedingt nötig, in Takt 175 und 183 die Wendung nach unten als Notbehelf anzusehen, den die heutige Aufführung vermeiden sollte, und es ist nicht zwingend, wenn ältere Ausgaben an dieser Stelle den oberen Ton einsetzen. Doch bleibt die Stelle fraglich. Sie wurde deshalb hier durch kleineren Stich der oberen Note markiert.

Eine Druckausgabe des C-dur-Konzerts K.-V. 503 hatte zuerst auf Veranlassung von Mozarts Witwe 1796 Johann Wenzel

in Prag besorgen sollen. Da dieses Unternehmen nicht zustande kam, veranstaltete N. Simrock in Bonn im Jahre 1797 die erste Ausgabe (Verlags-Nummer 45). Ihr folgte 1798 die von Köchel erwähnte Stimmenausgabe, die Konstanze Mozart mit dem Zusatz „No. 1 del retaggio del defunto, pubblicato alle spese della vedova" und mit der Widmung an Prinz Louis Ferdinand von Preußen bei Breitkopf & Härtel herausbrachte. An dritter Stelle erschien das Konzert dann 1800 in Andrés „Six grands Concertos, dédiés au Prince Louis Ferdinand de Prusse" unter der Bezeichnung „op. 82, 1" und der Verlagsnummer 1415*). Bei dieser besonderen Lage ist es möglich, daß die drei ältesten Drucke alle auf die Urschrift zurückgehen. Doch hat mir nur die letztgenannte Ausgabe vorgelegen. Eigene Kadenzen Mozarts zu diesem Konzert sind nicht bekannt.

*) Deutsch und Oldman, Zeitschr. f. Musikwiss. XIV, 1931/32, S. 348 und 351

Kiel

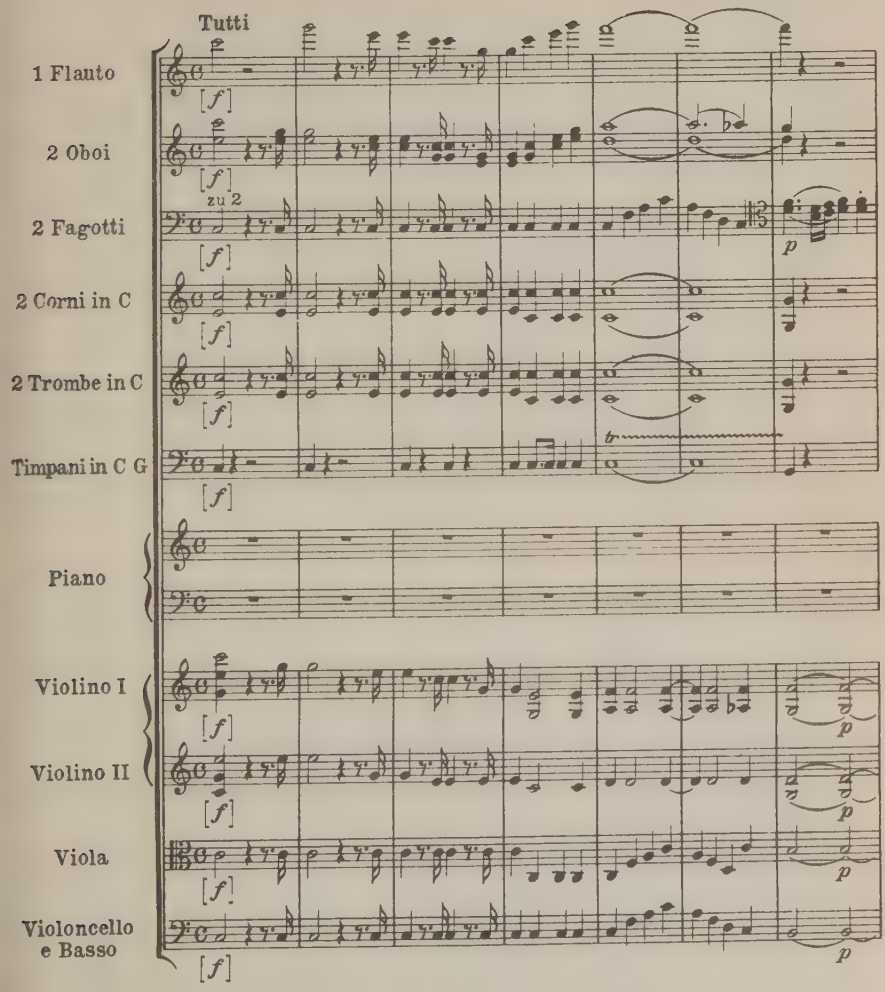
Prof. Dr. Friedrich Blume

Piano Concerto

I.

W. A. Mozart
1756–1791
Köchel Edition, No. 503

Allegro maestoso



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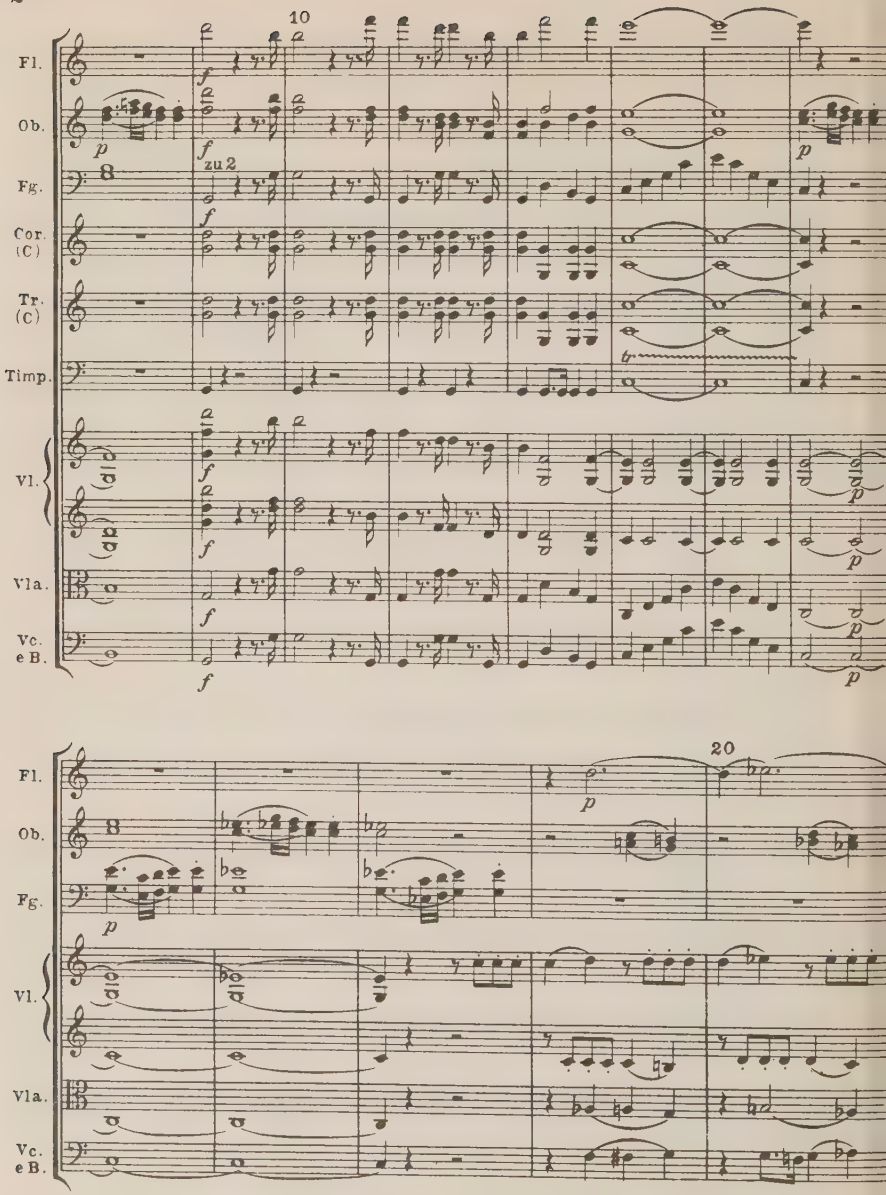
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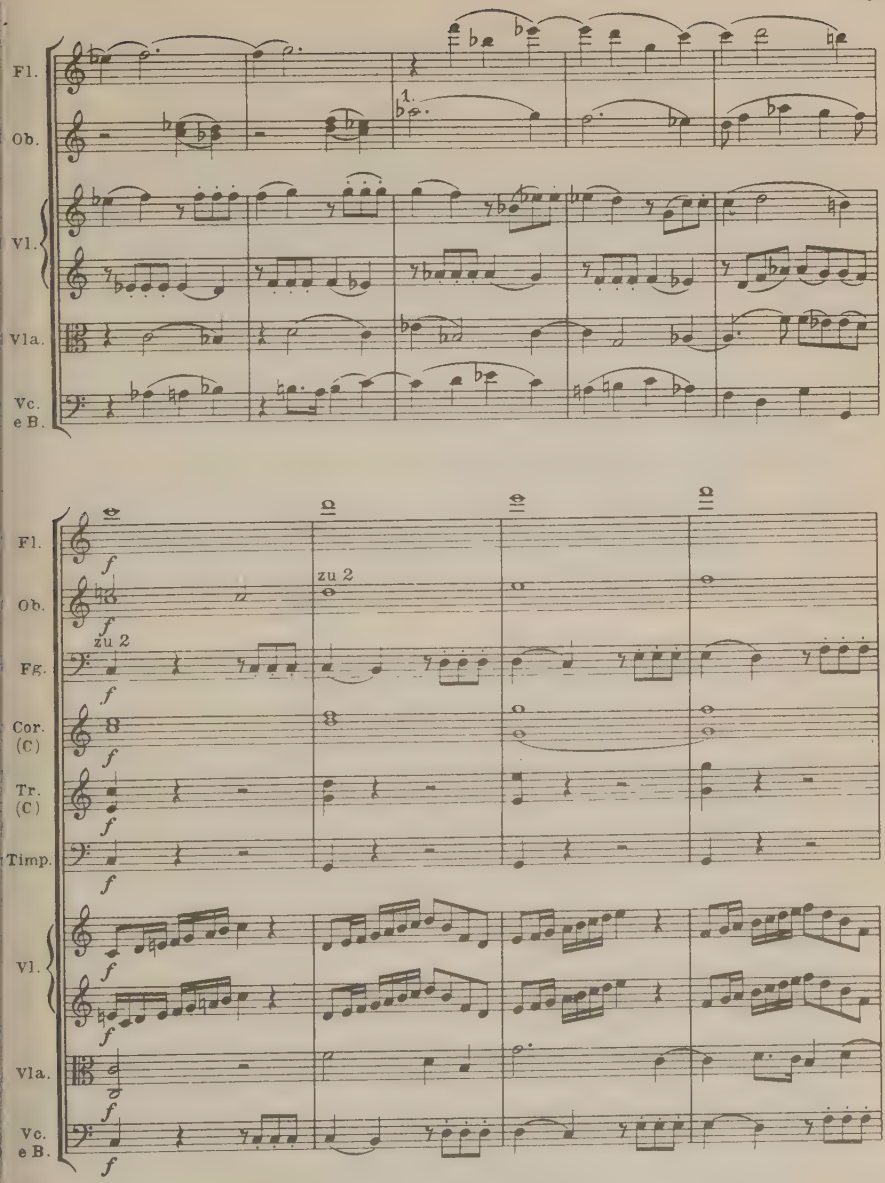
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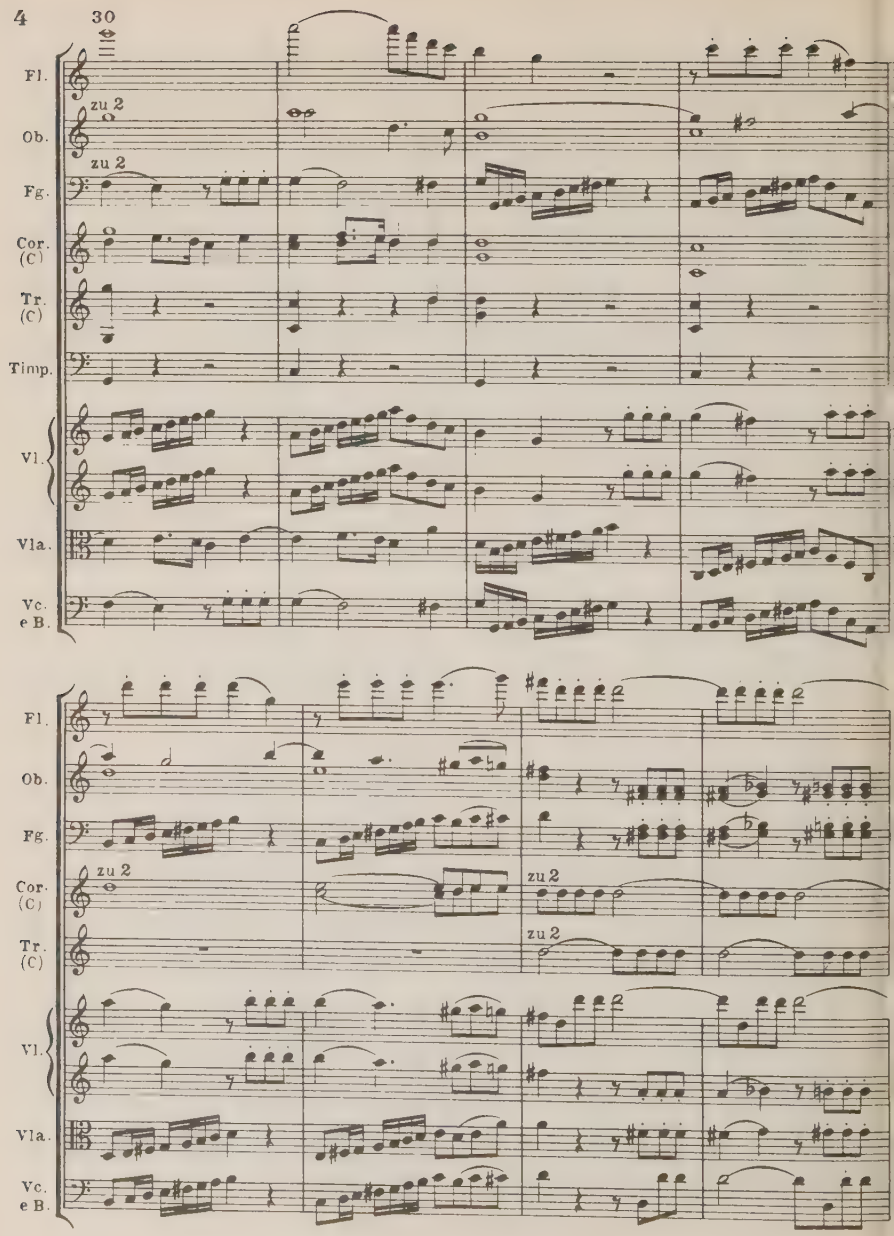
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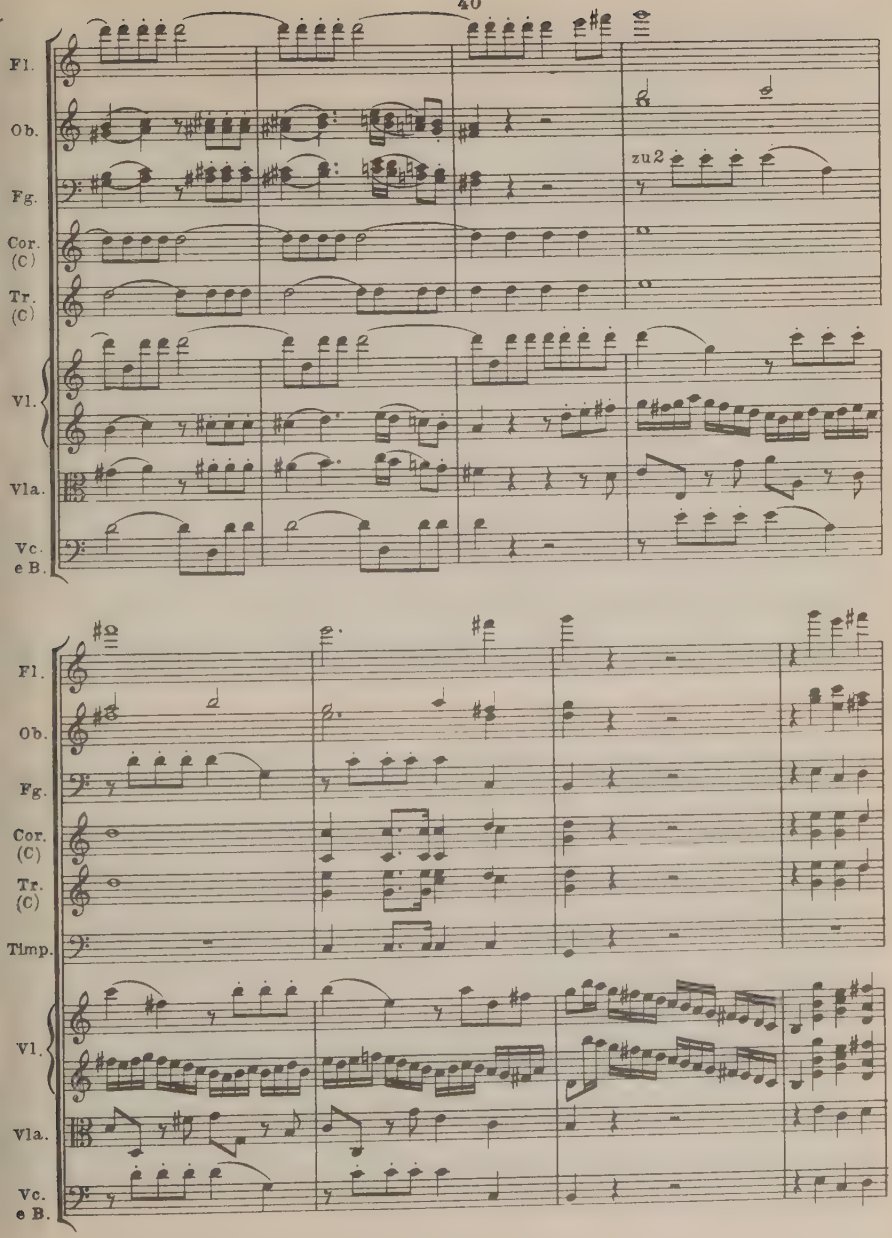
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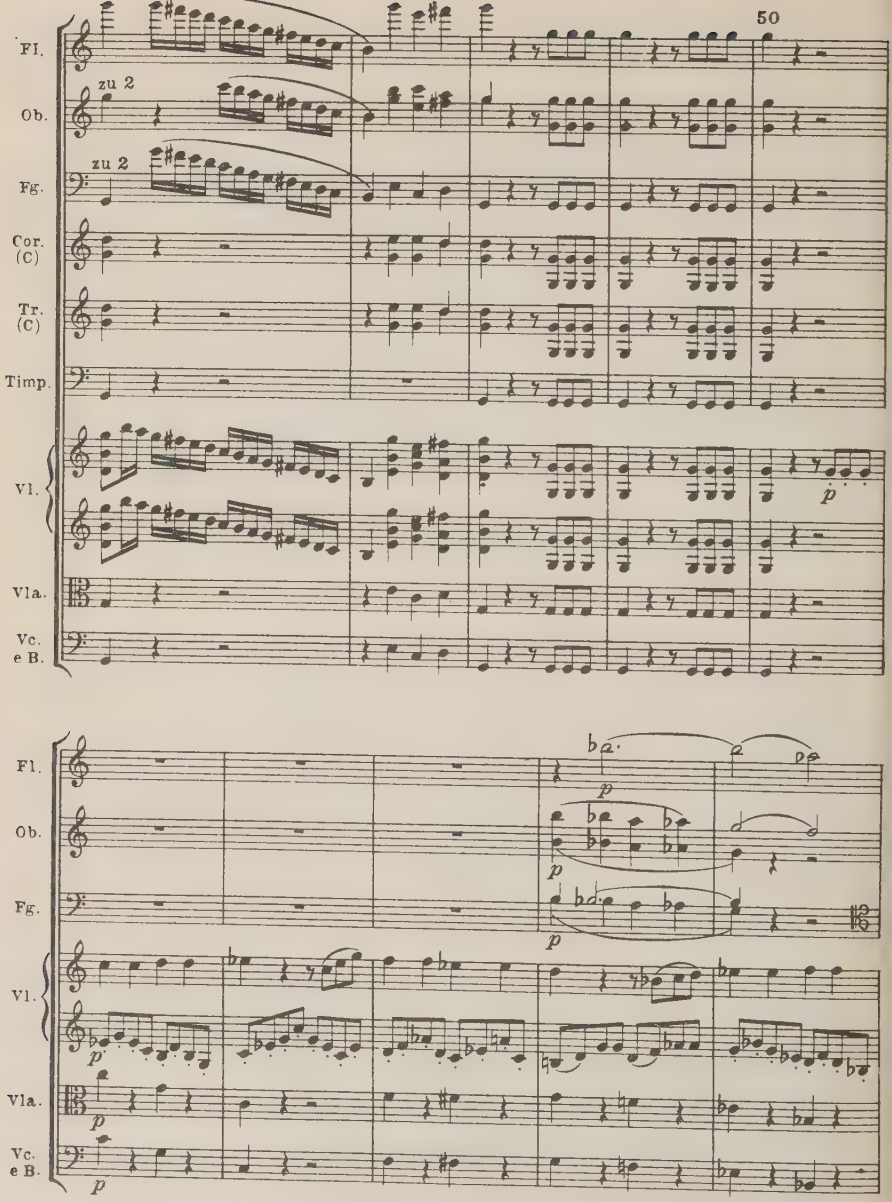
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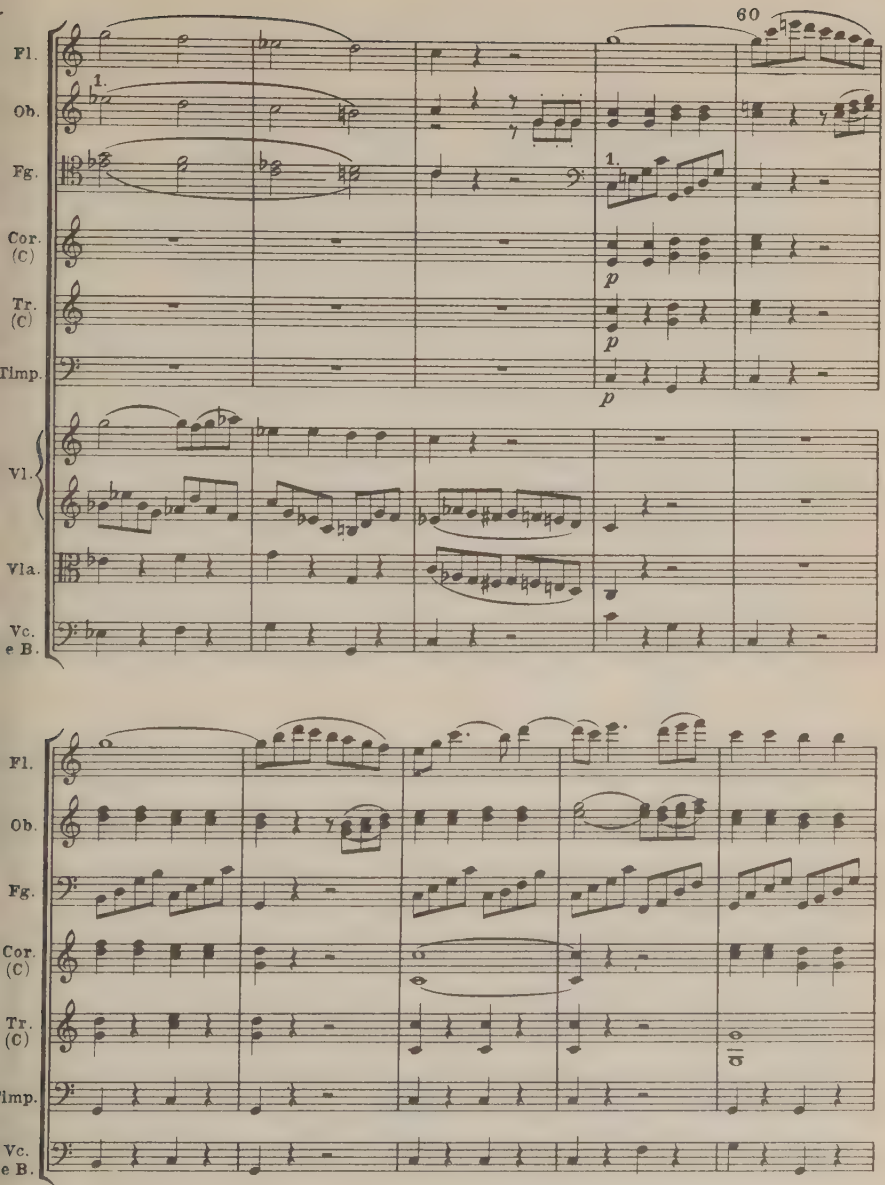
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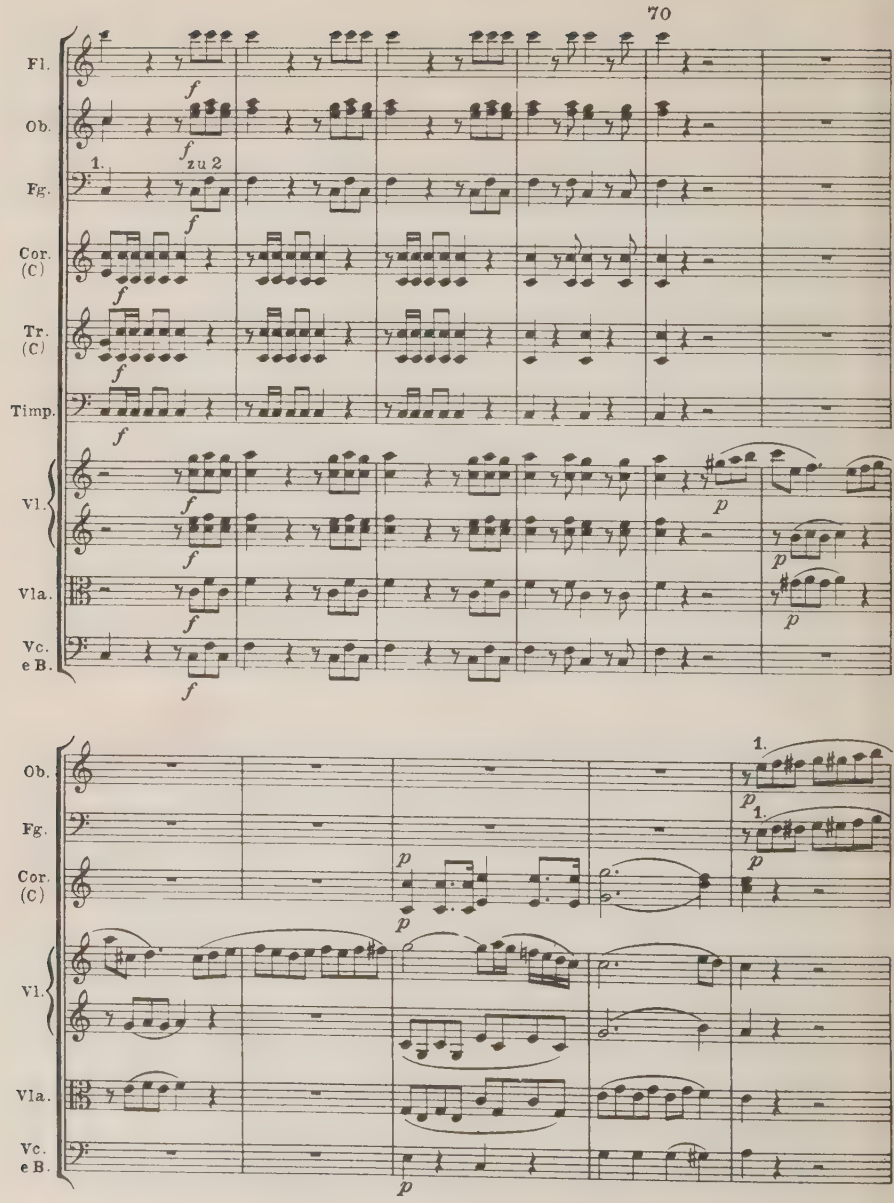
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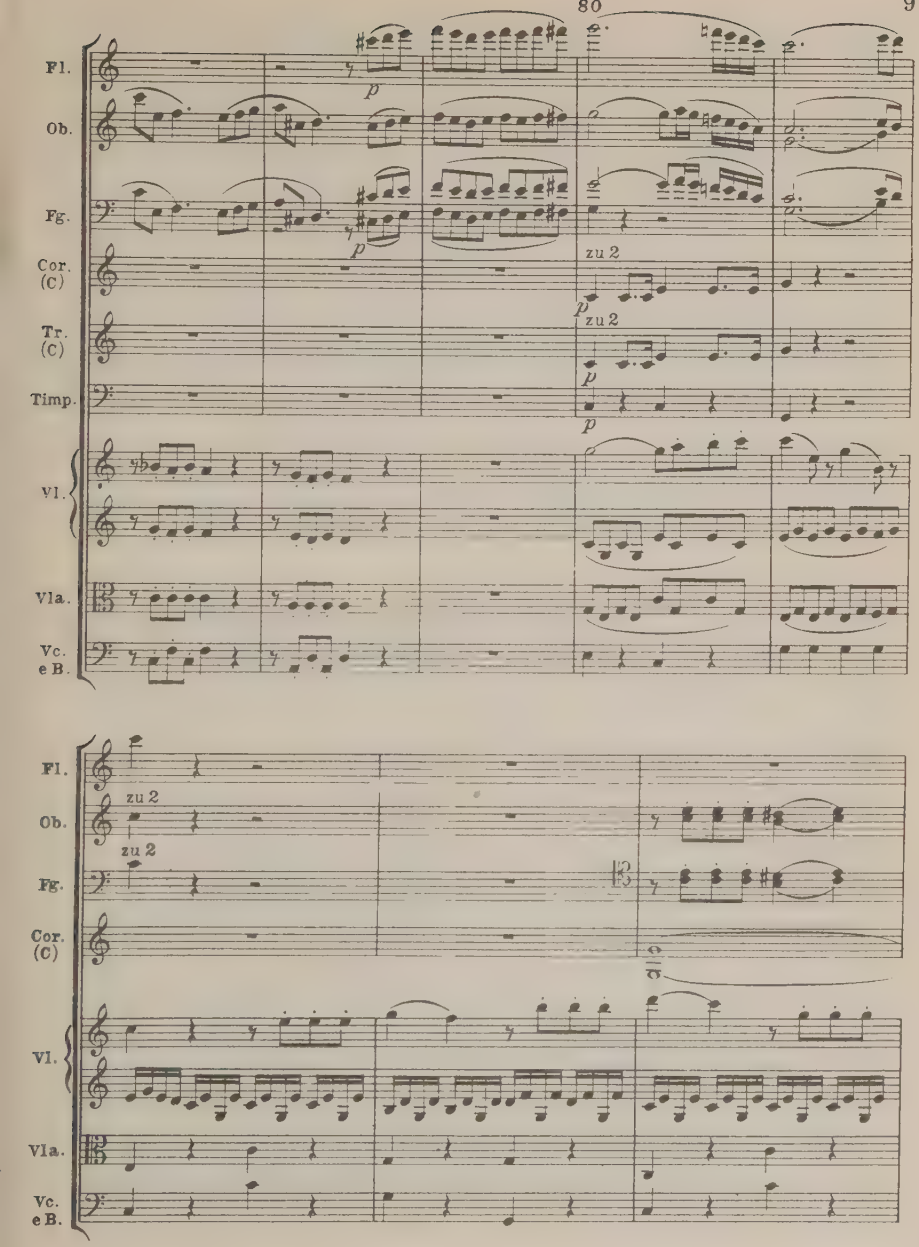
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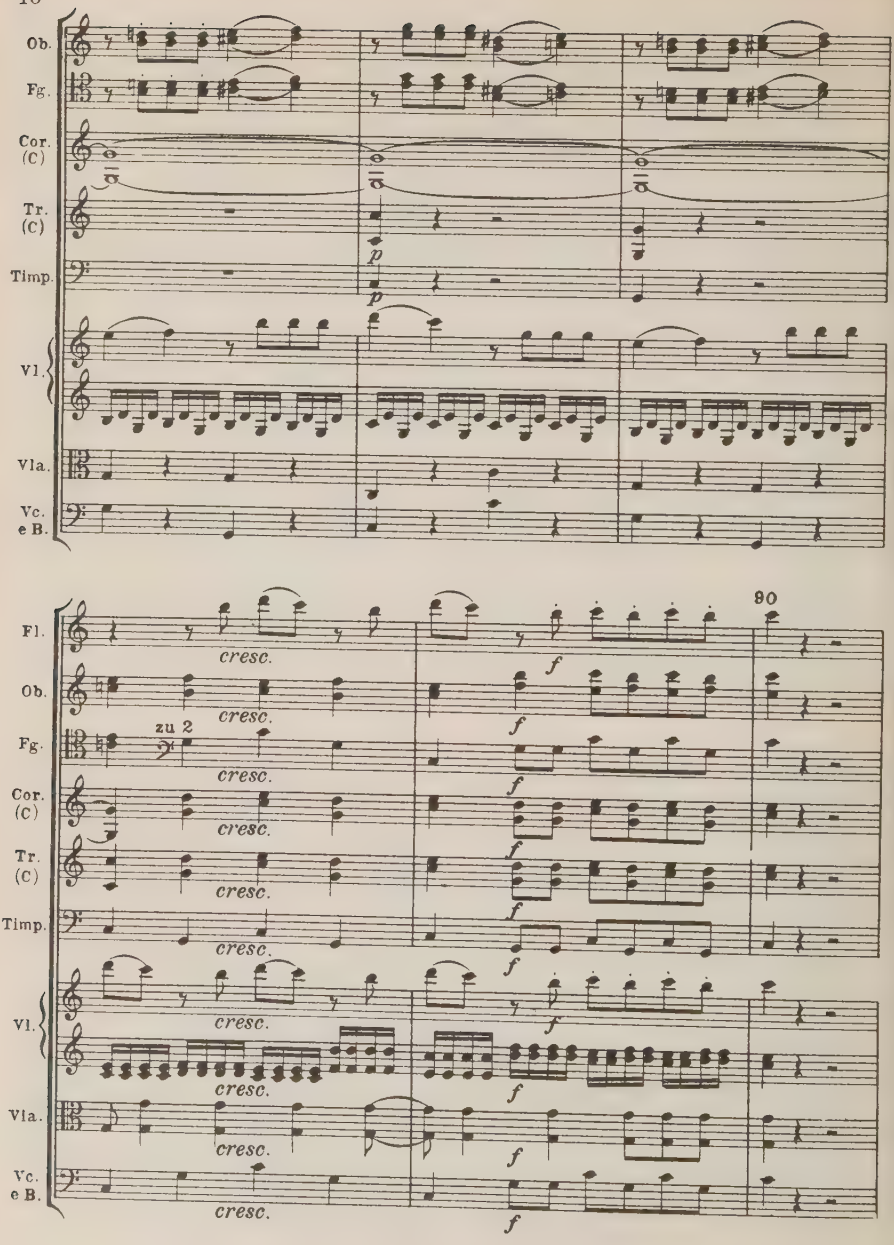
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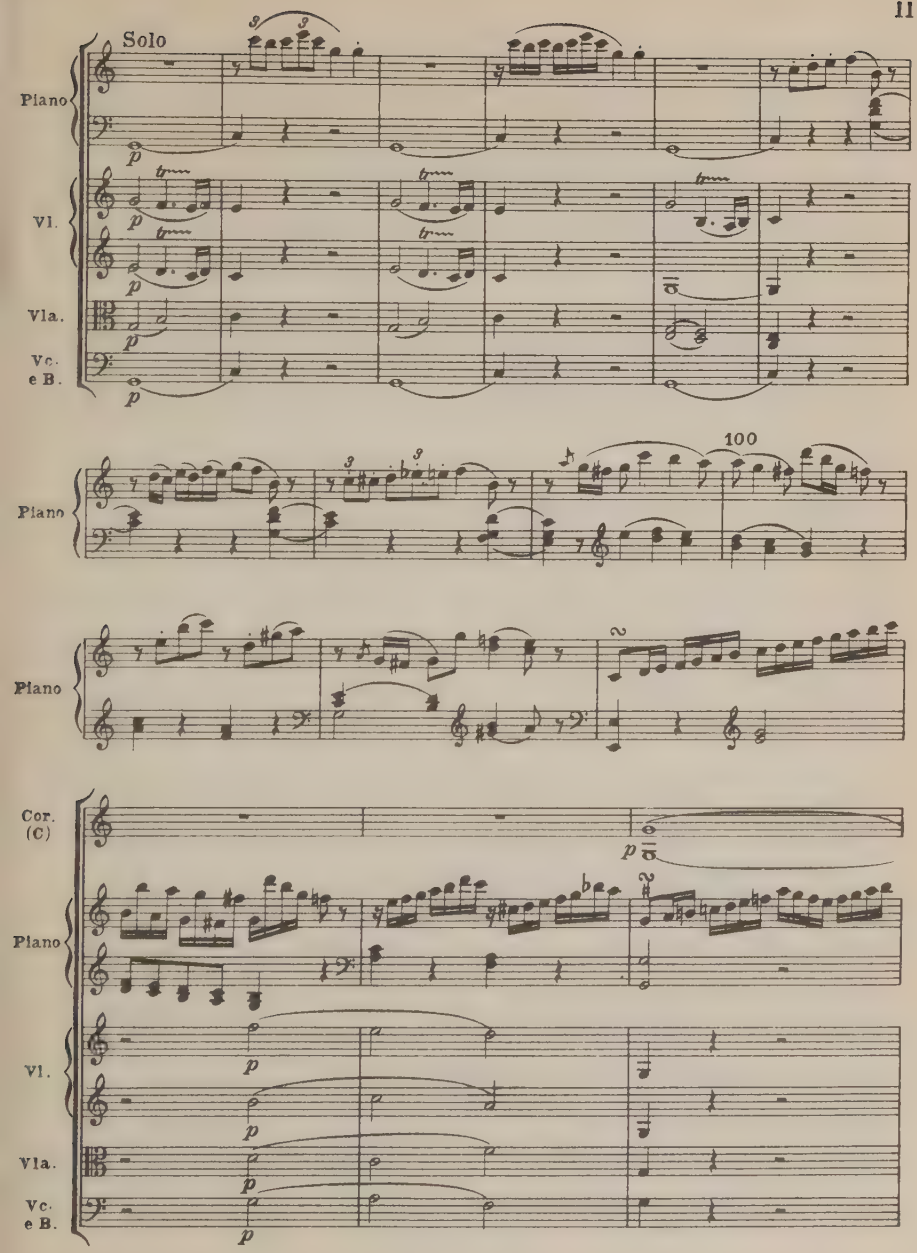
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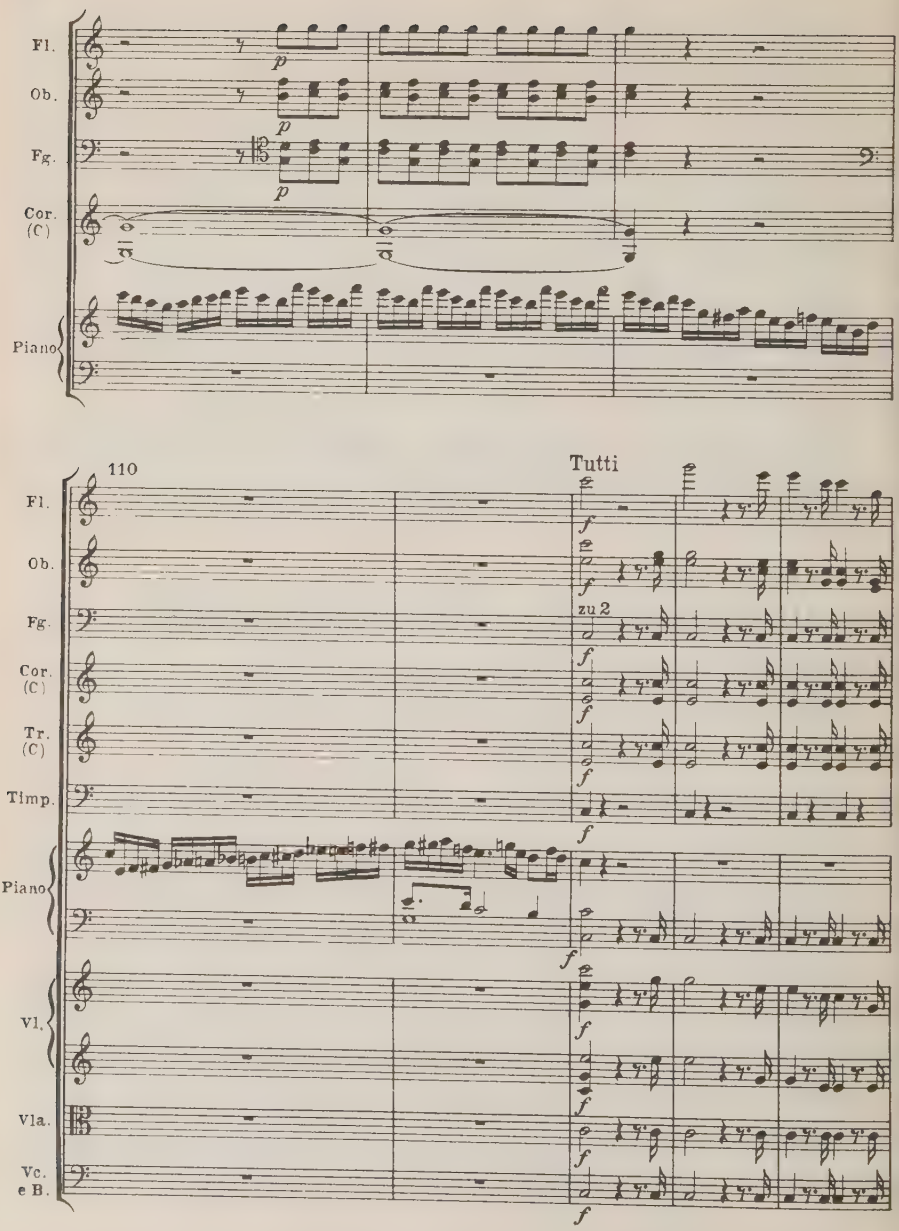
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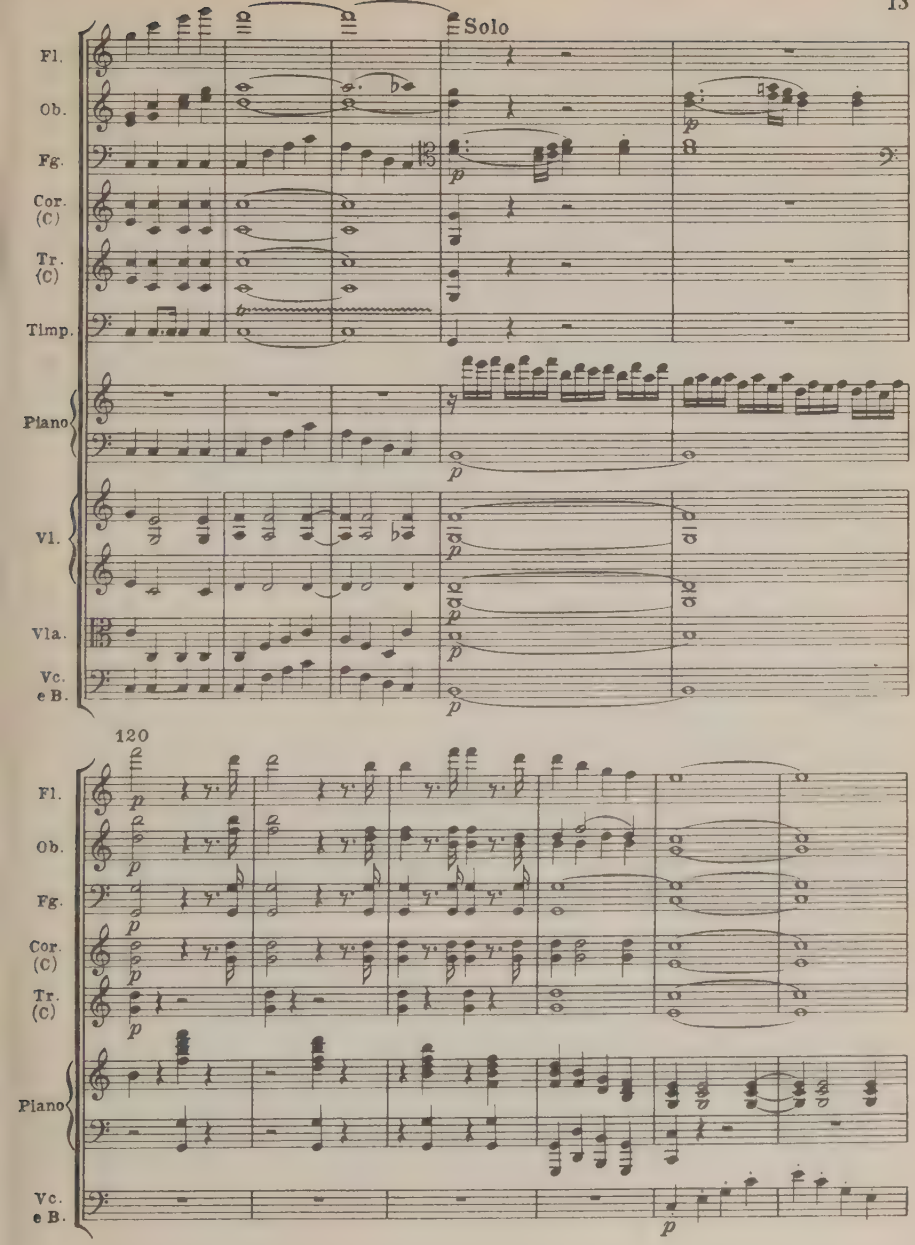
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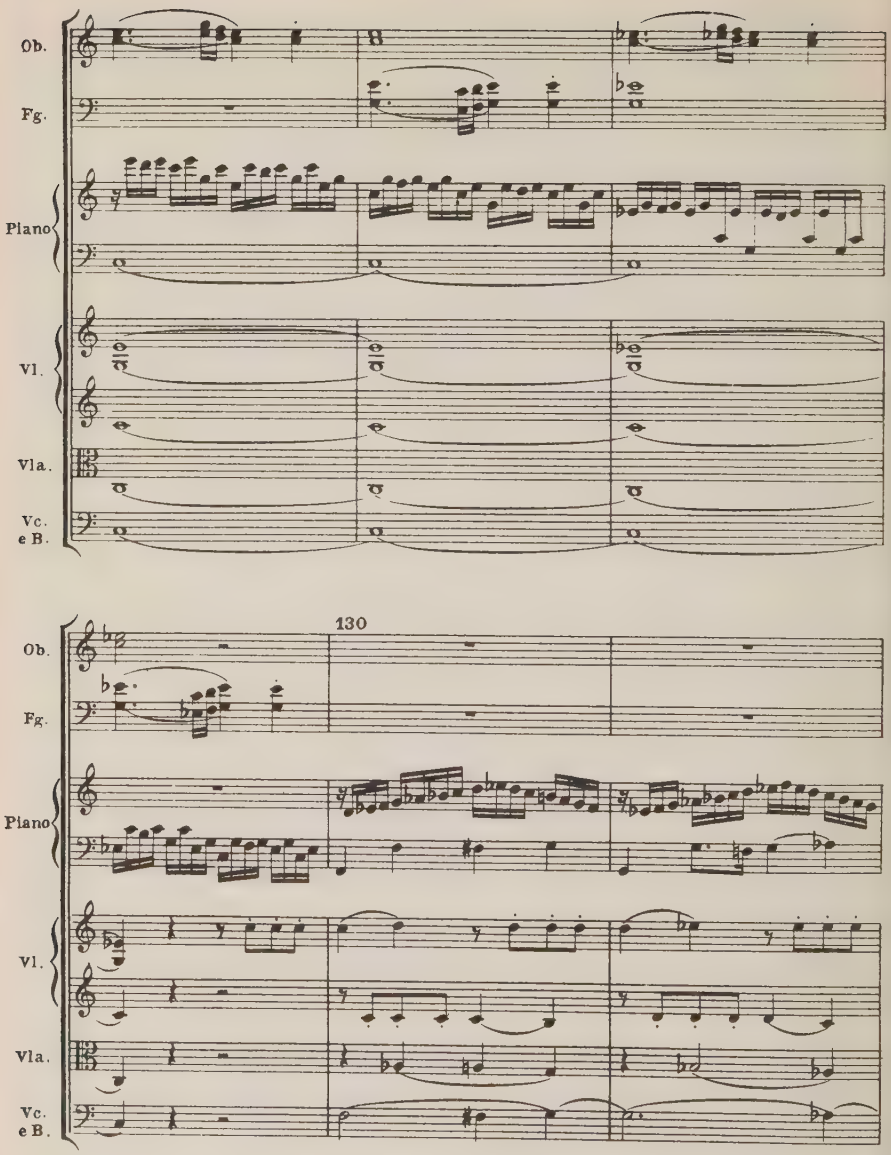
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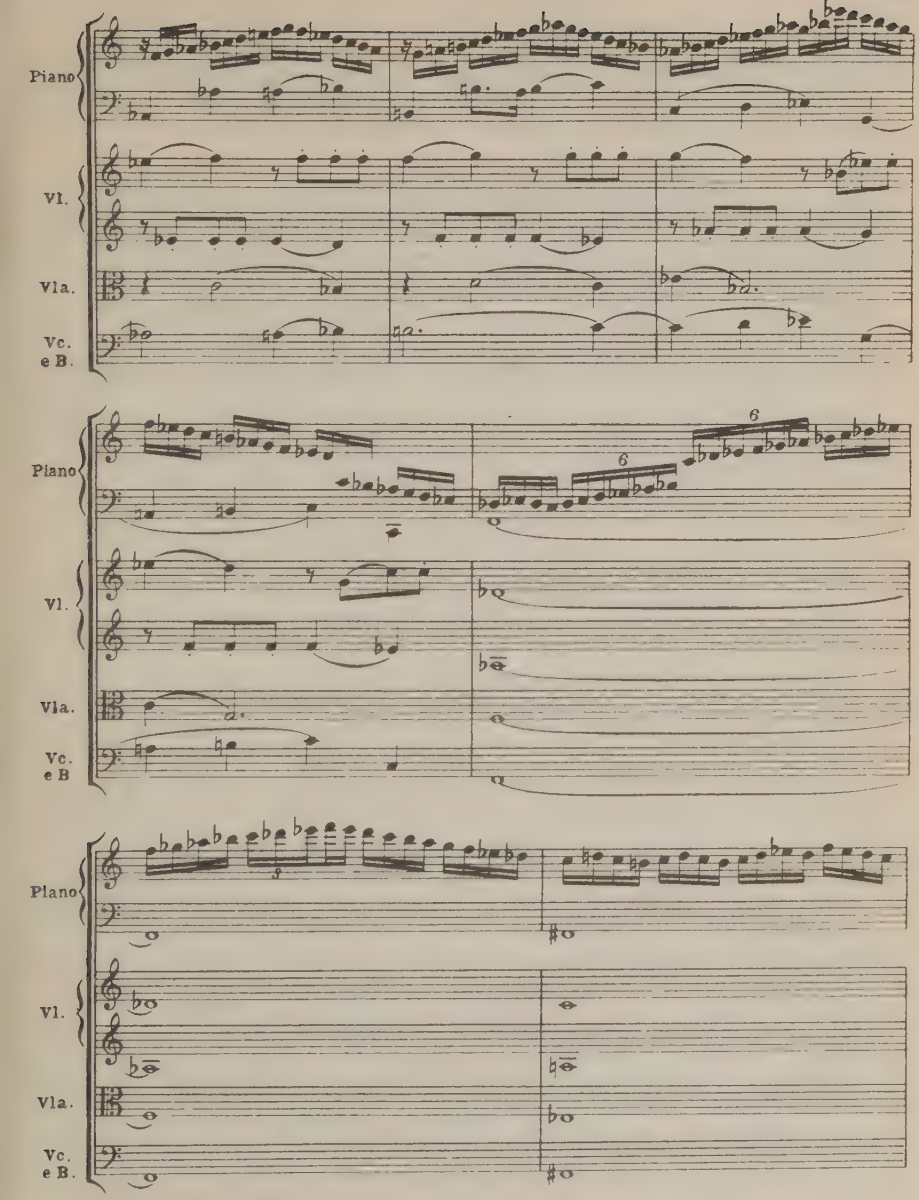
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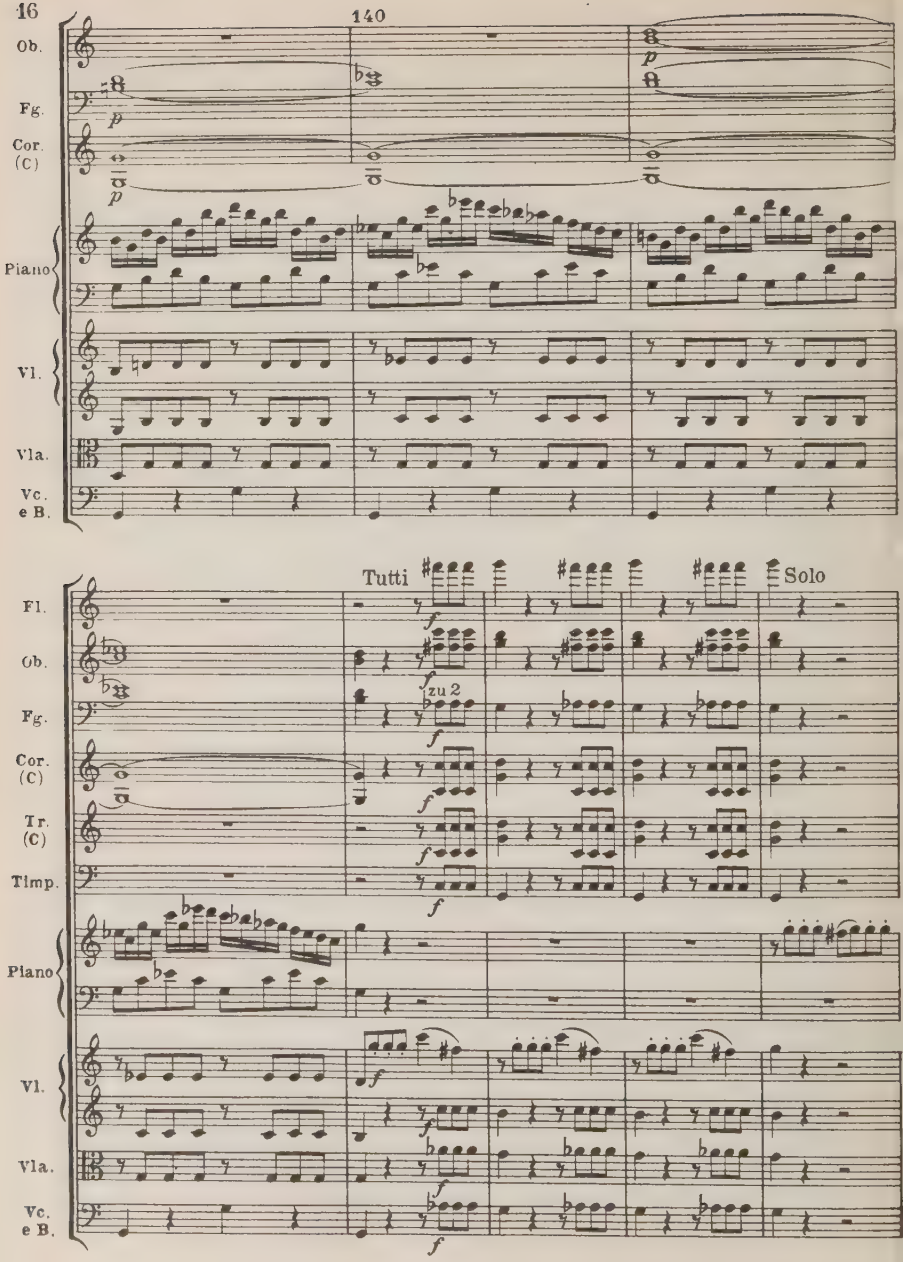
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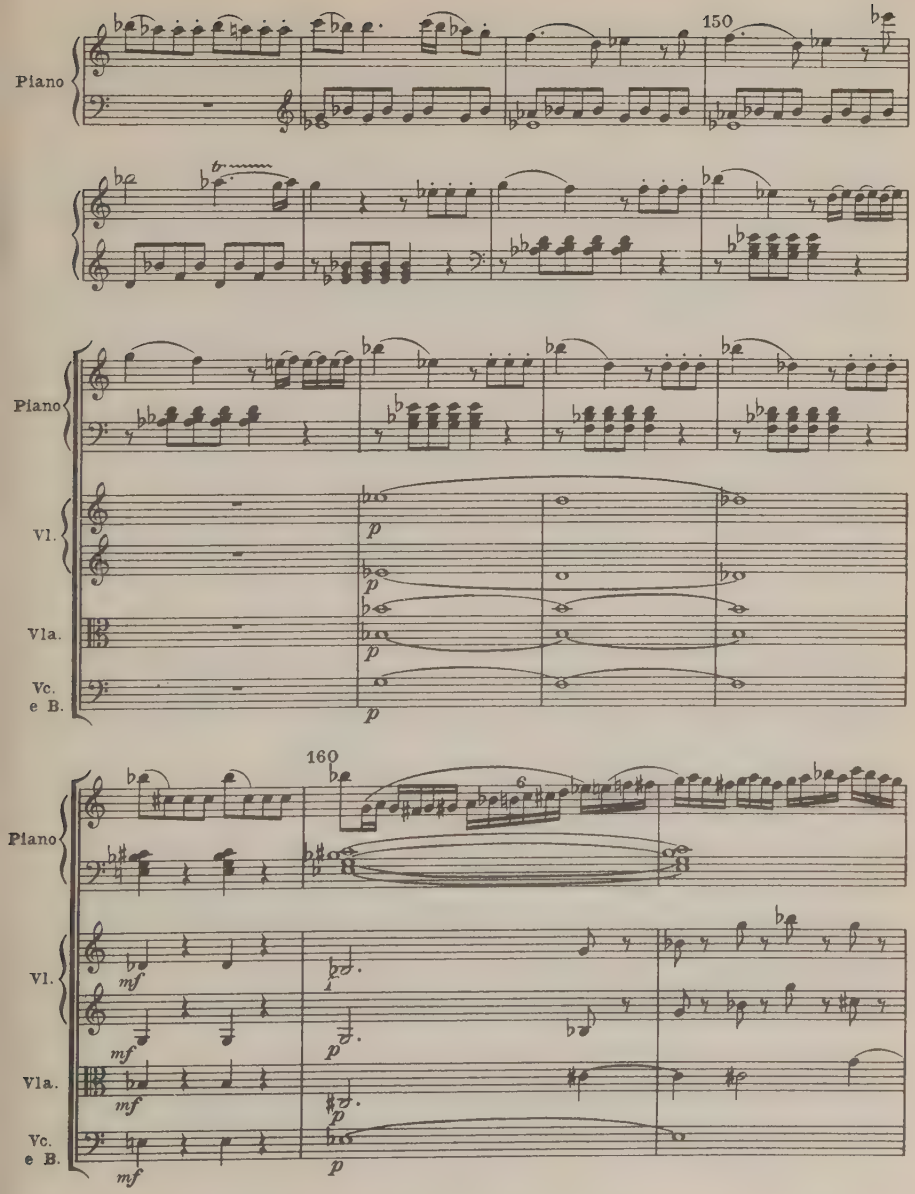
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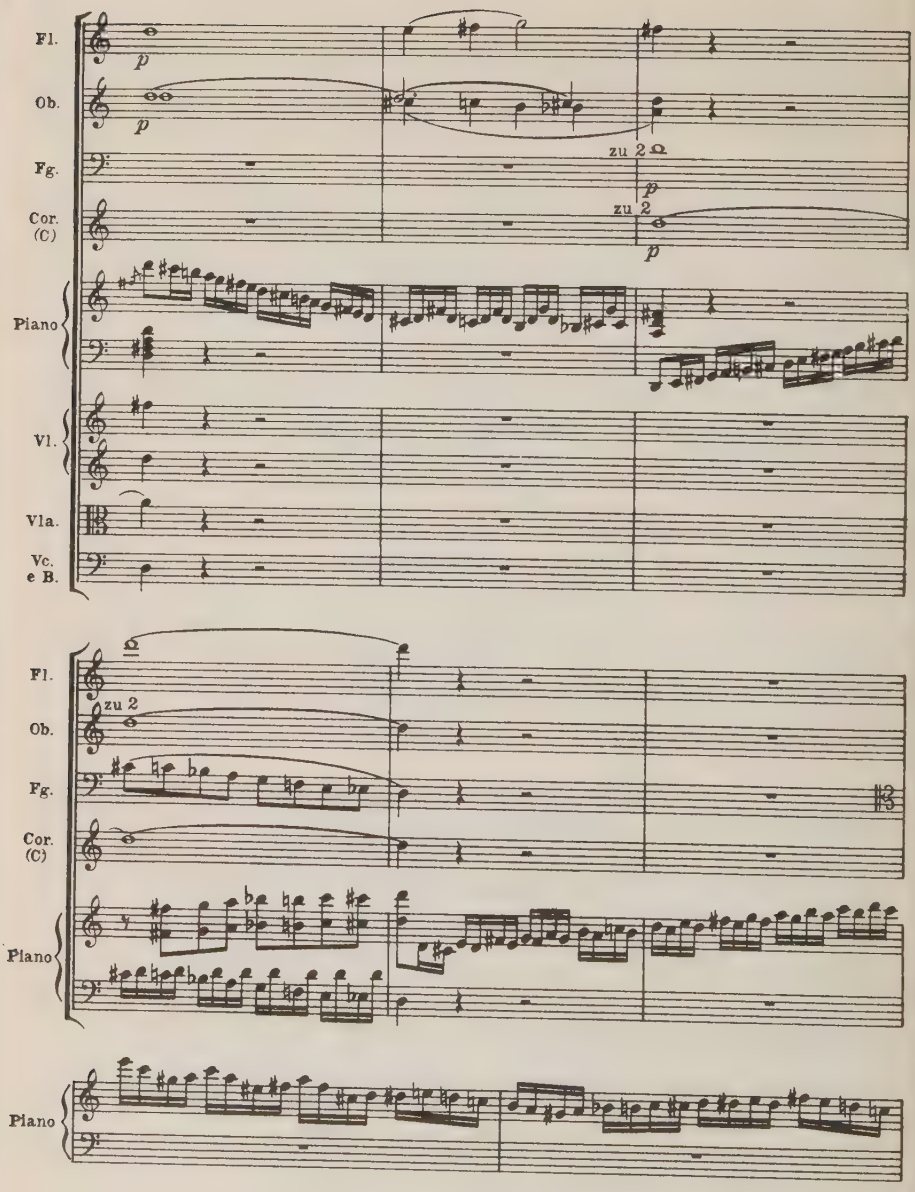
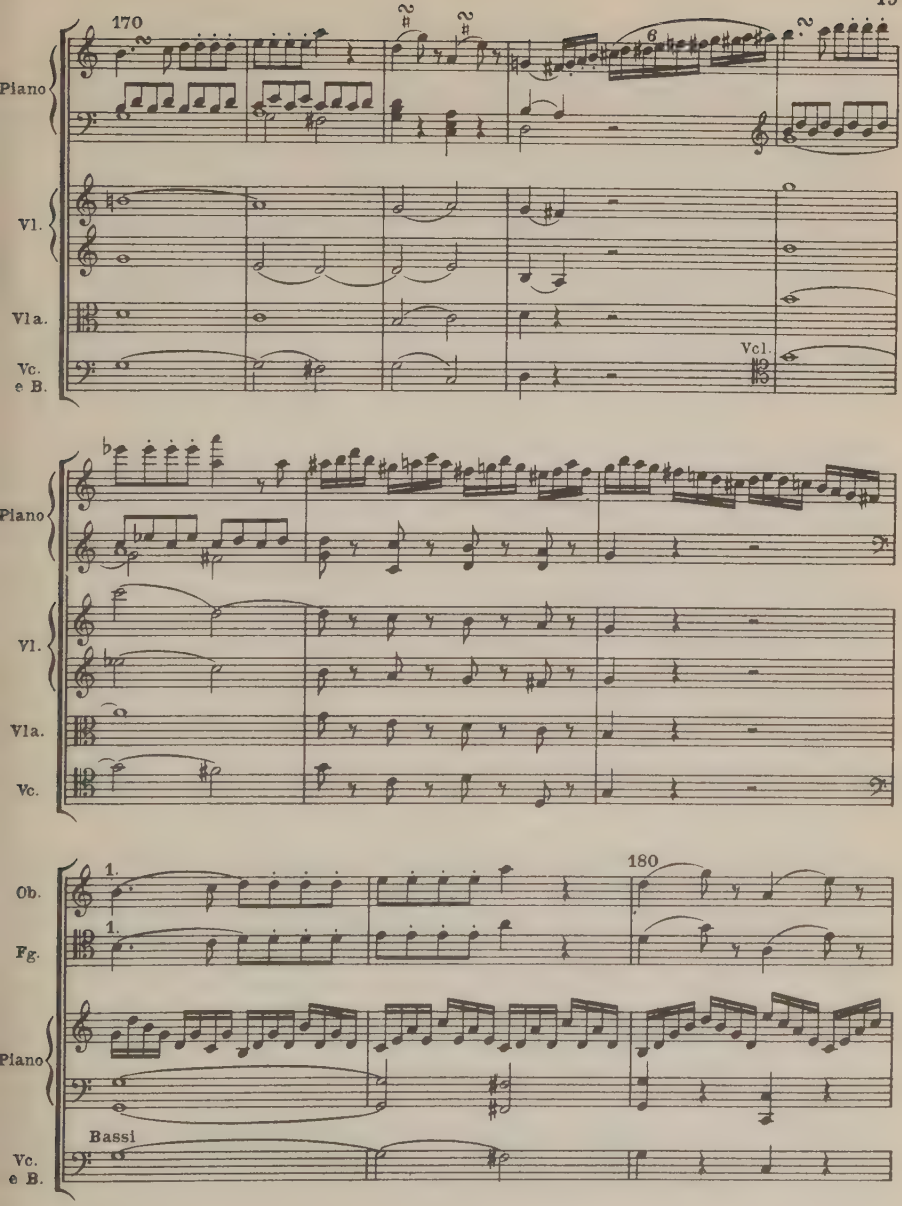
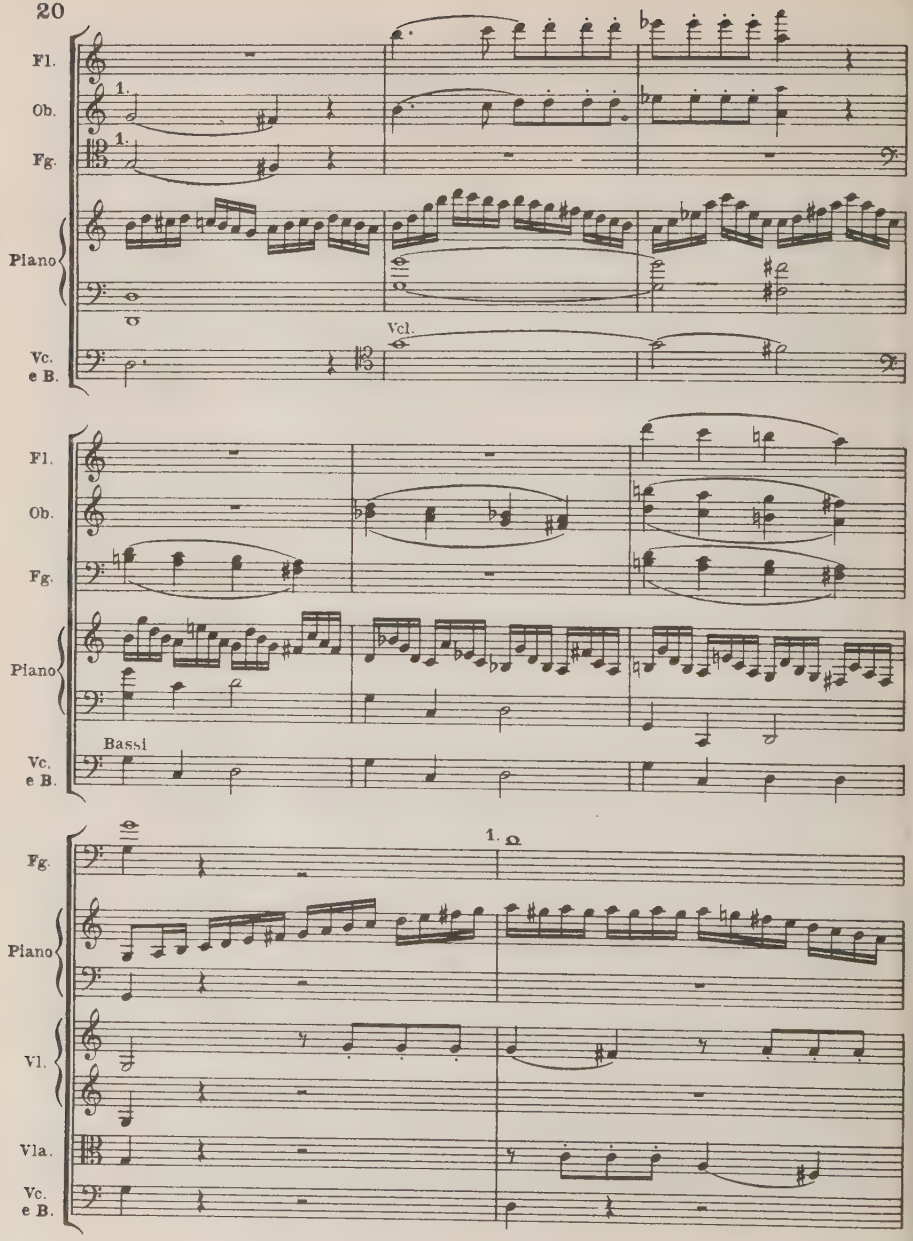
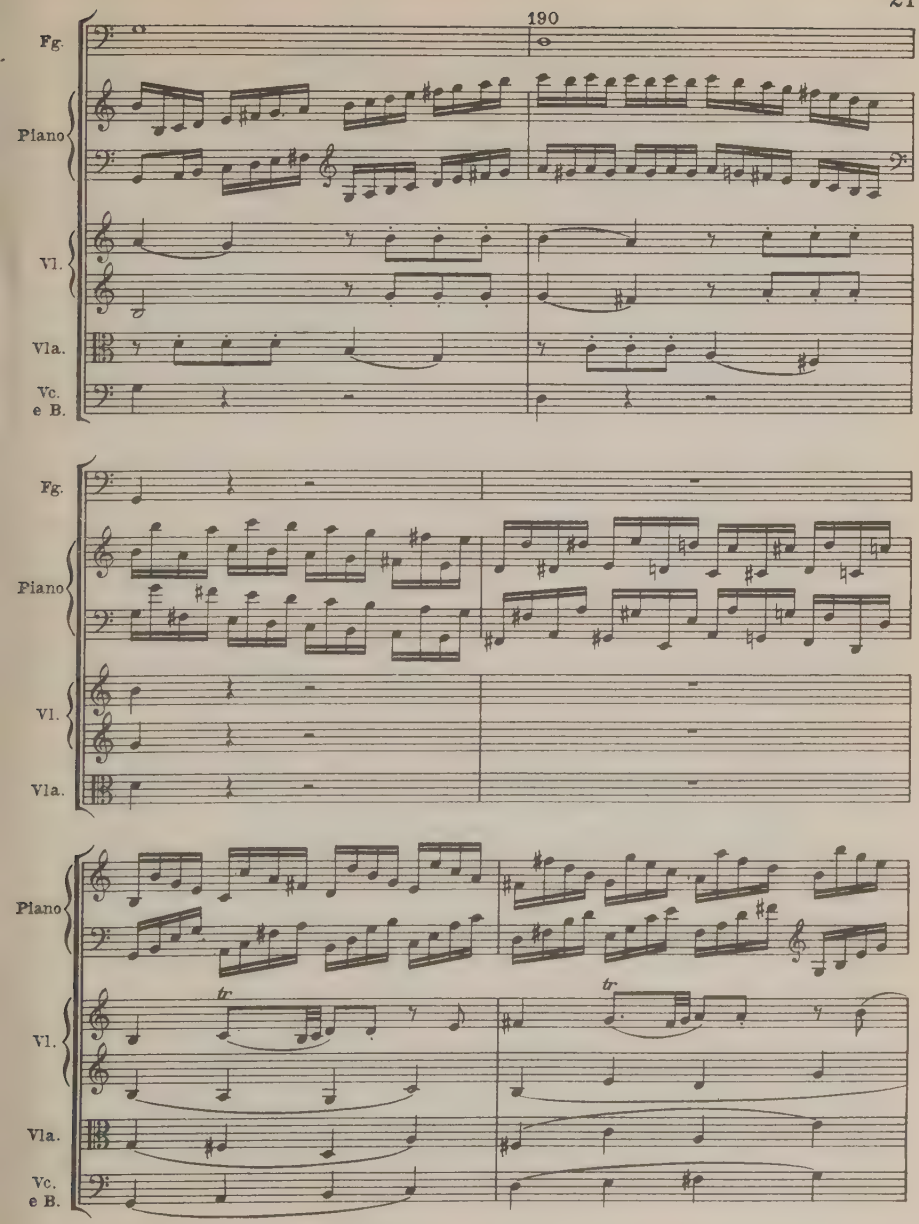
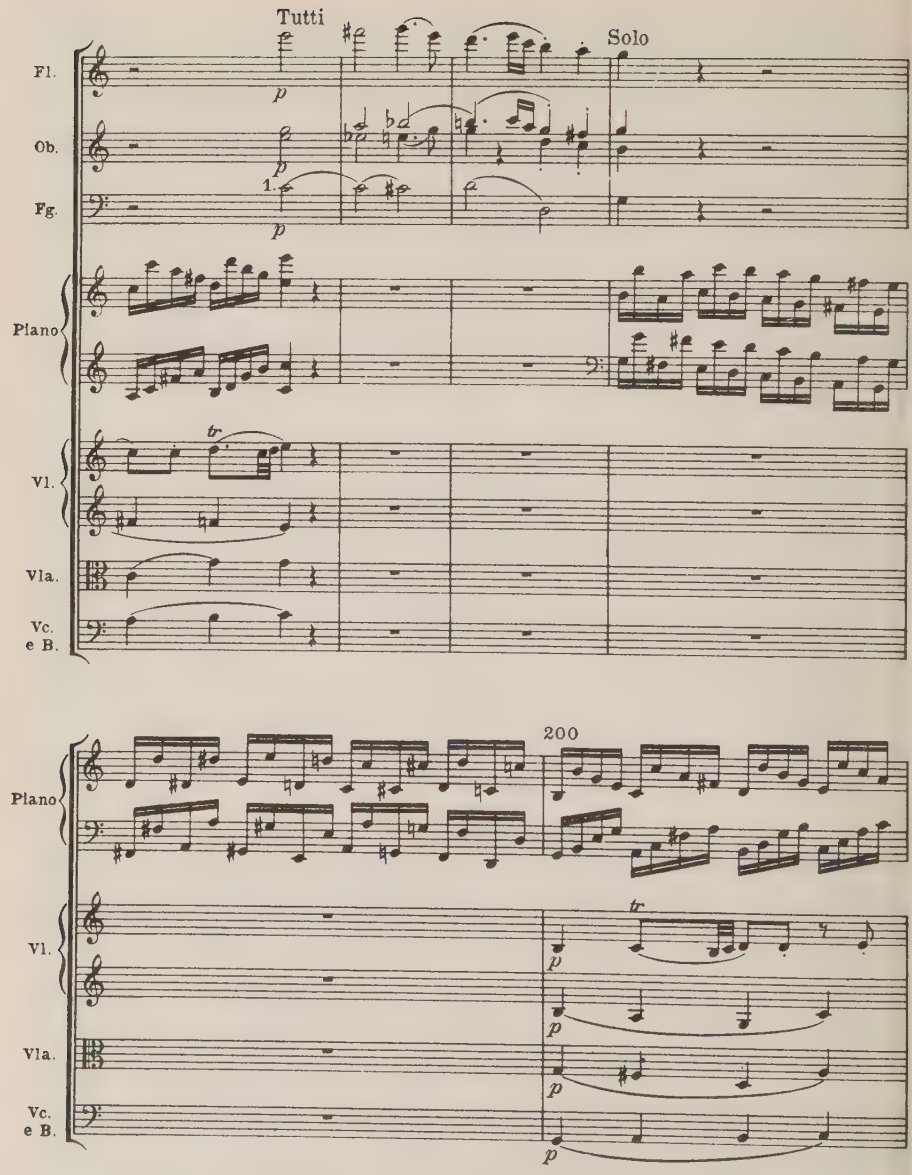
e B.
mf
p

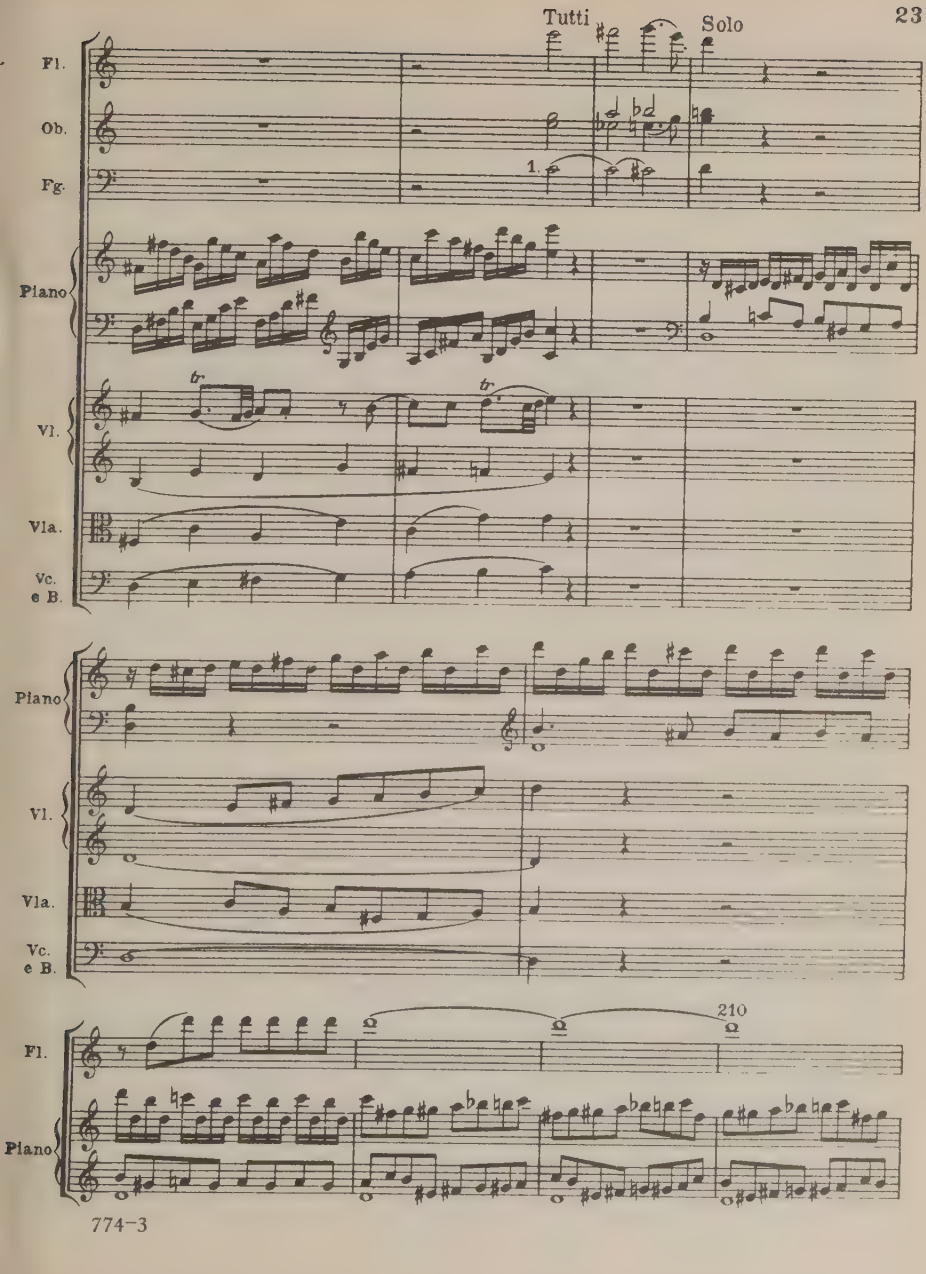

Fl.
Ob.
Fg.
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.
p
zu 2
Fl.
Ob.
Fg.
Cor. (C)
Piano
Piano

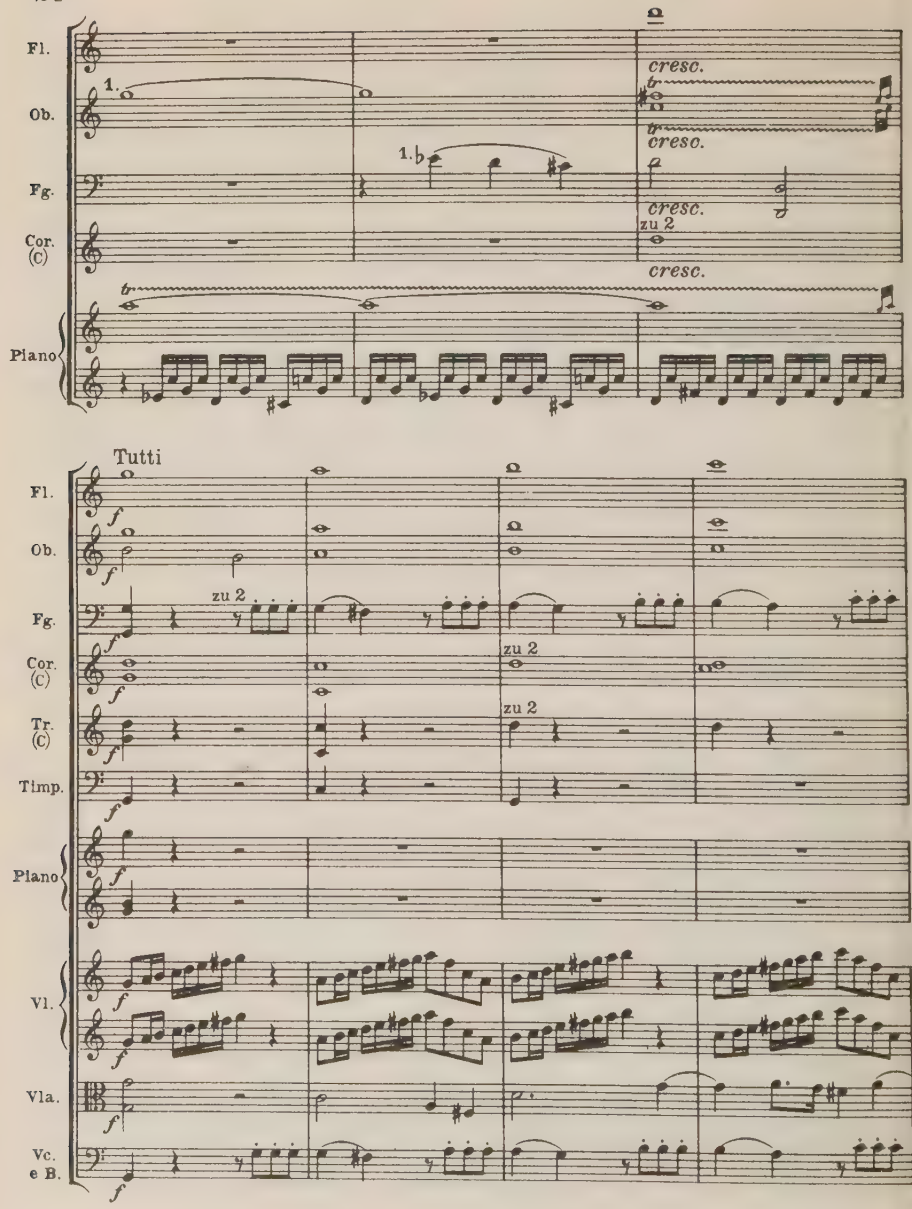

170
Piano
Vl.
Vla.
Vc. e B.
Vcl.
Piano
Vl.
Vla.
Vc.
180
Ob.
Fg.
Piano
Bassi
Vc. e B.

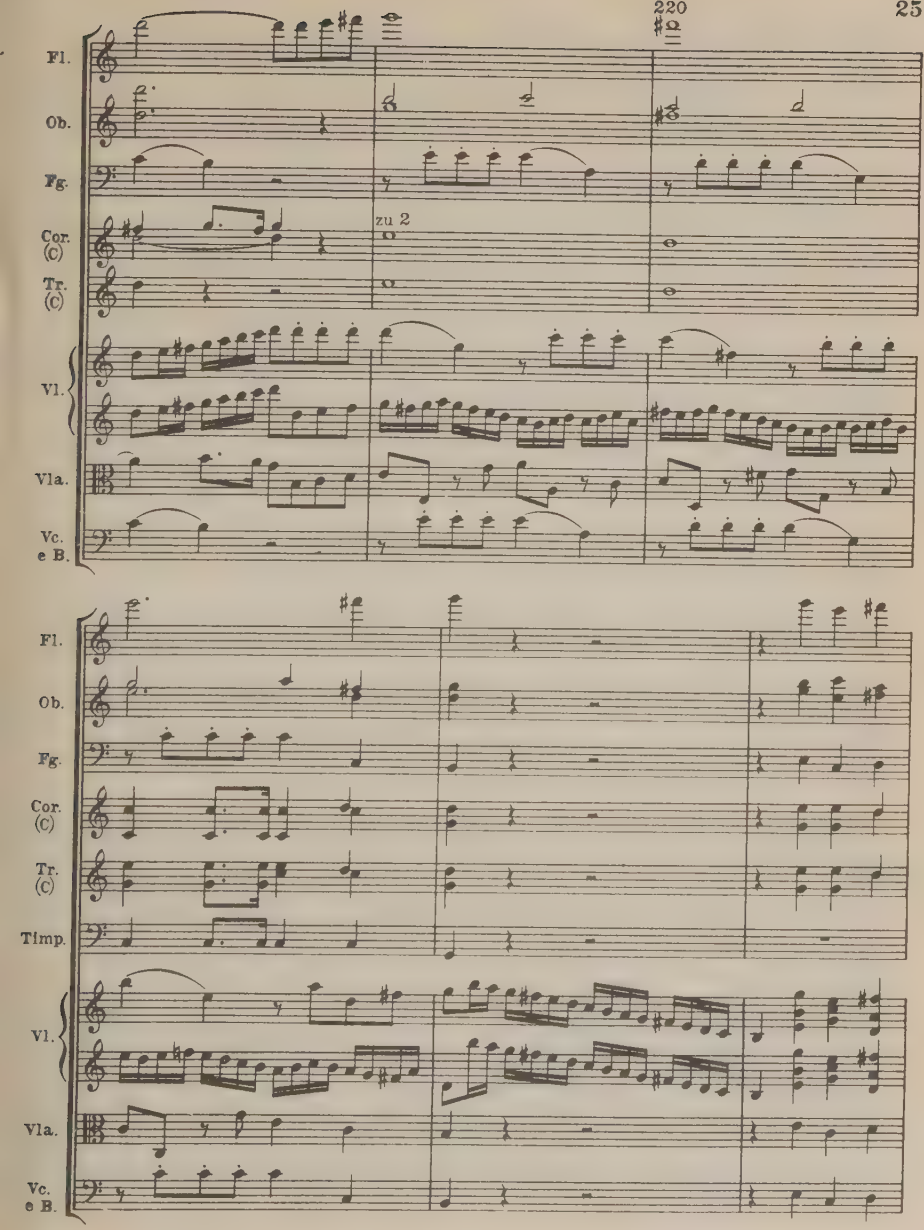

Fl.
Ob.
Fg.
1.
1.
Piano
Vcl.
Vc.
e B.
Fl.
Ob.
Fg.
Piano
Bassi
Vc.
e B.
Fg.
1.
Piano
Vl.
Vla.
Vc.
e B.

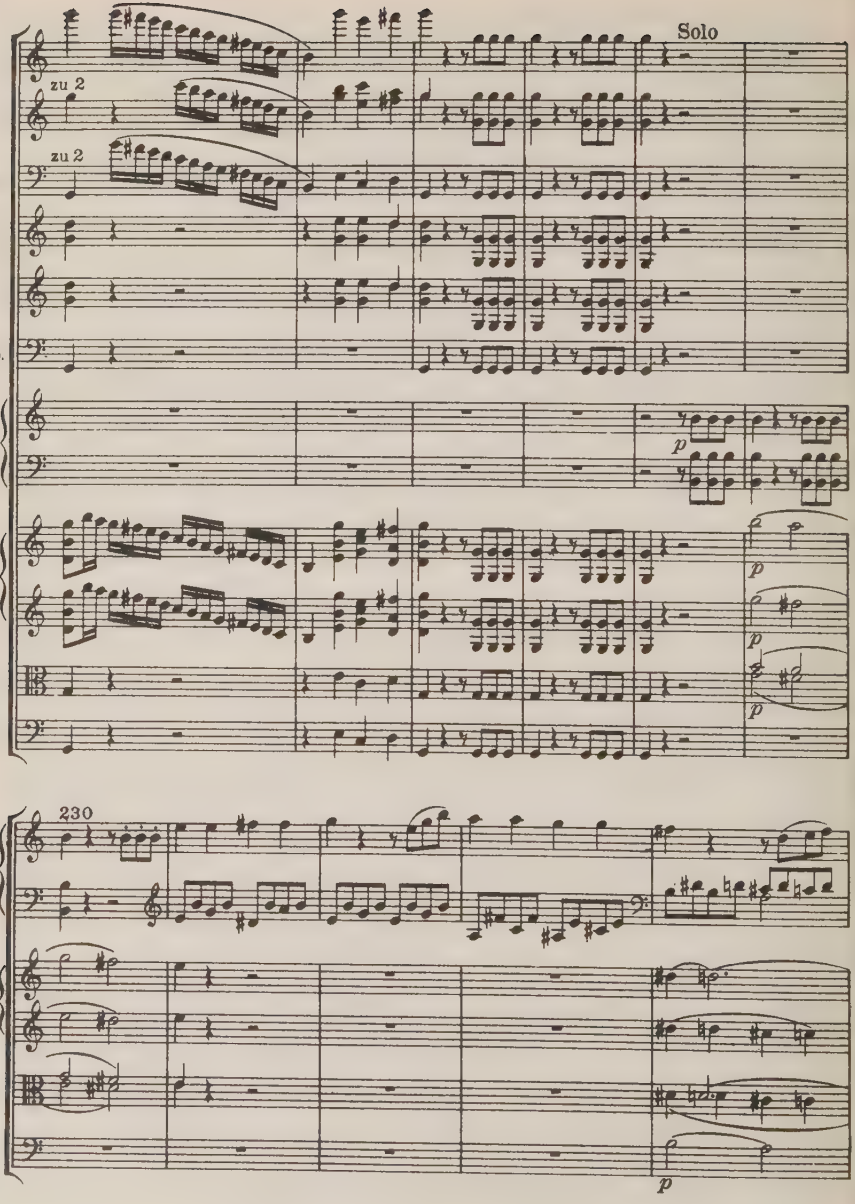

190
Fg.
Piano
Vl.
Vla.
Vc.
e B.
Fg.
Piano
Vl.
Vla.
Piano
Vl.
tr
tr
Vla.
Vc.
e B.

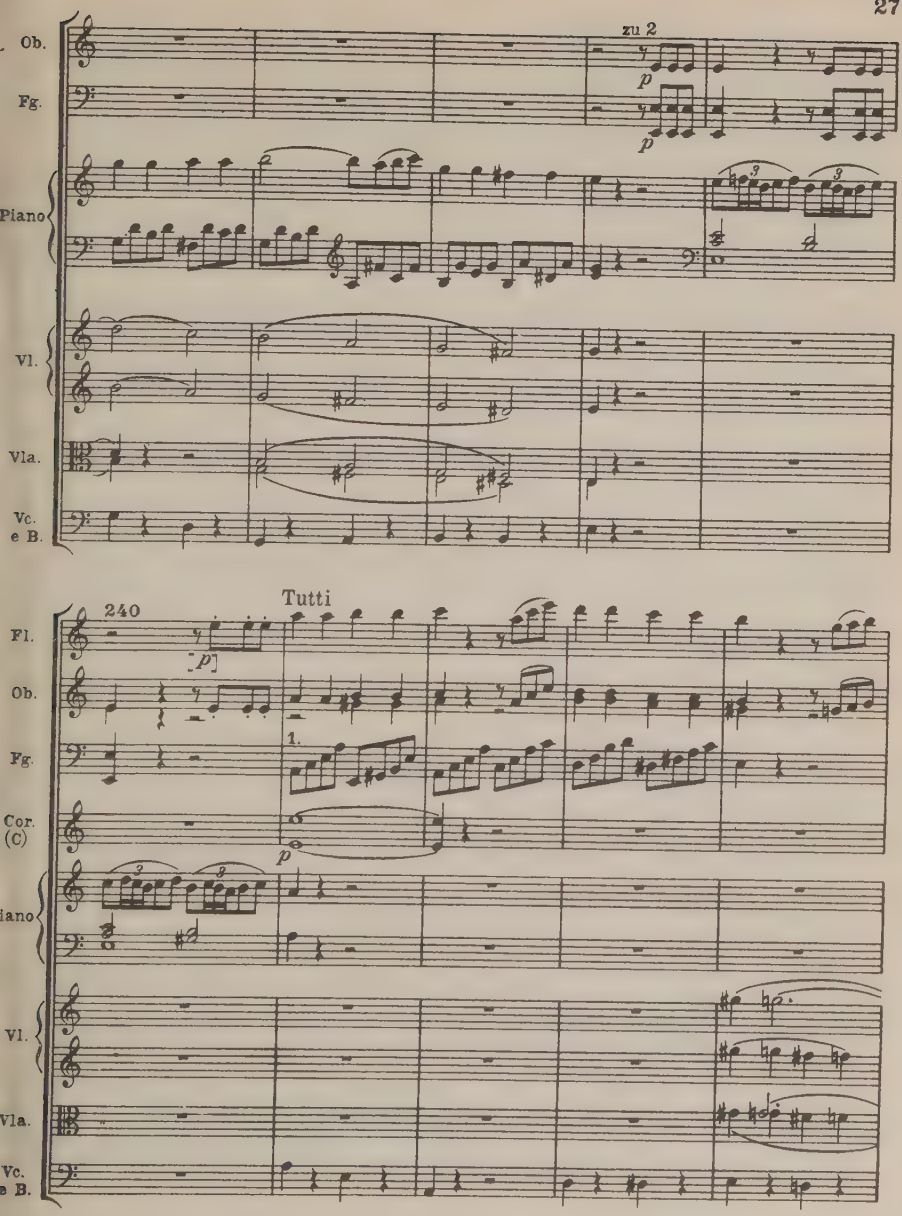

Tutti
Solo
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
p
1.
tr
200

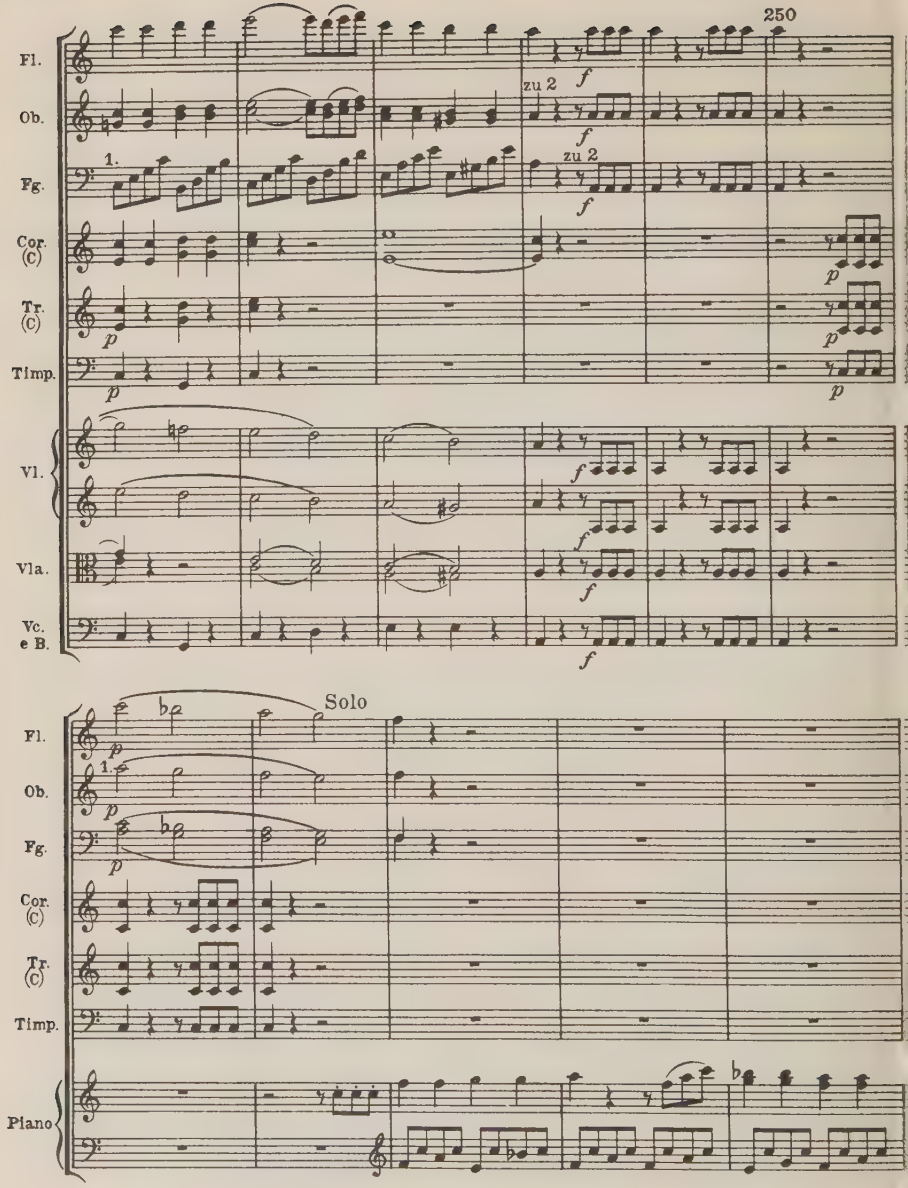

Tutti
Solo
Fl.
Ob.
Fg.
1.
Piano
Vl.
Vla.
Vc.
e B.
tr
tr
Piano
Vl.
Vla.
Vc.
e B.
Fl.
210
Piano

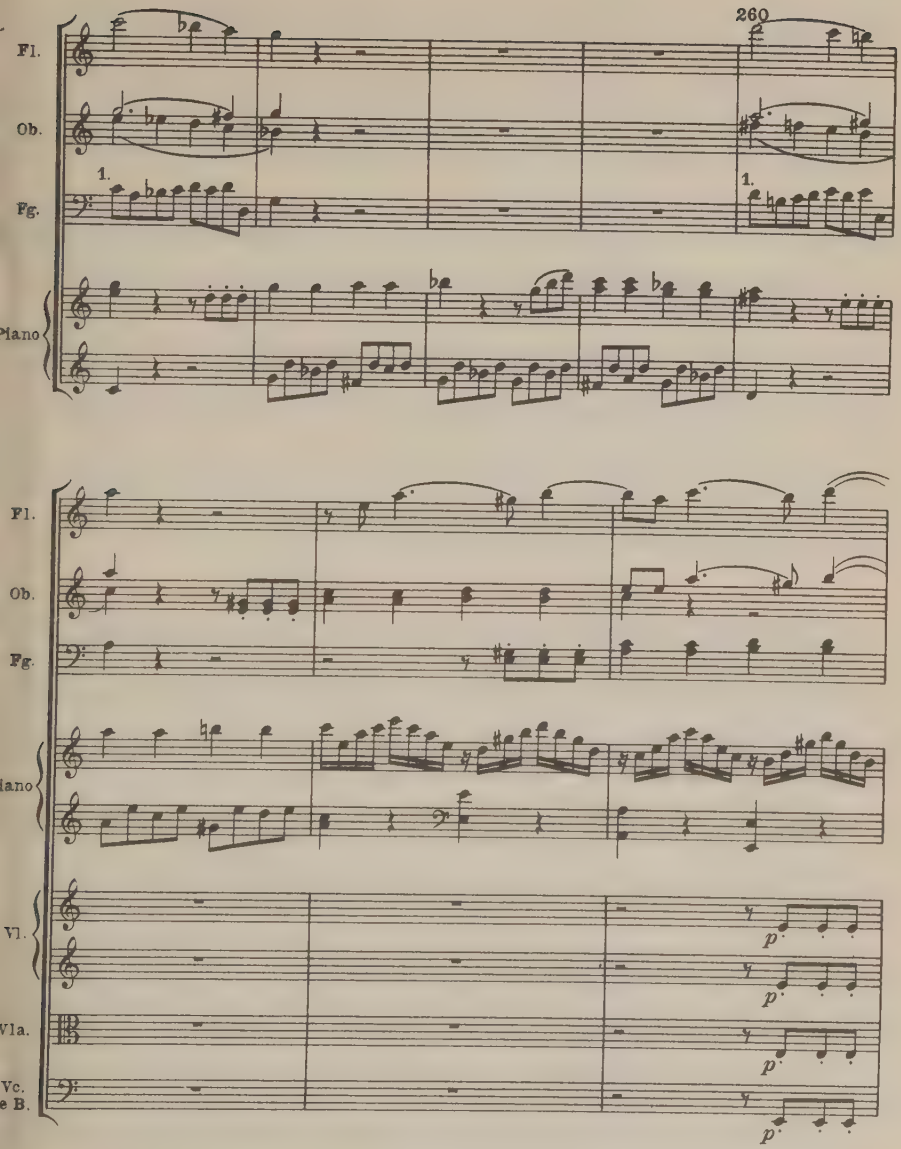

Fl.
Ob.
Fg.
Cor. (C)
Piano
1.
1.
cresc.
cresc.
cresc.
zu 2
cresc.
Tutti
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Piano
Vl.
Vla.
Vc. e B.
zu 2
zu 2
zu 2
f

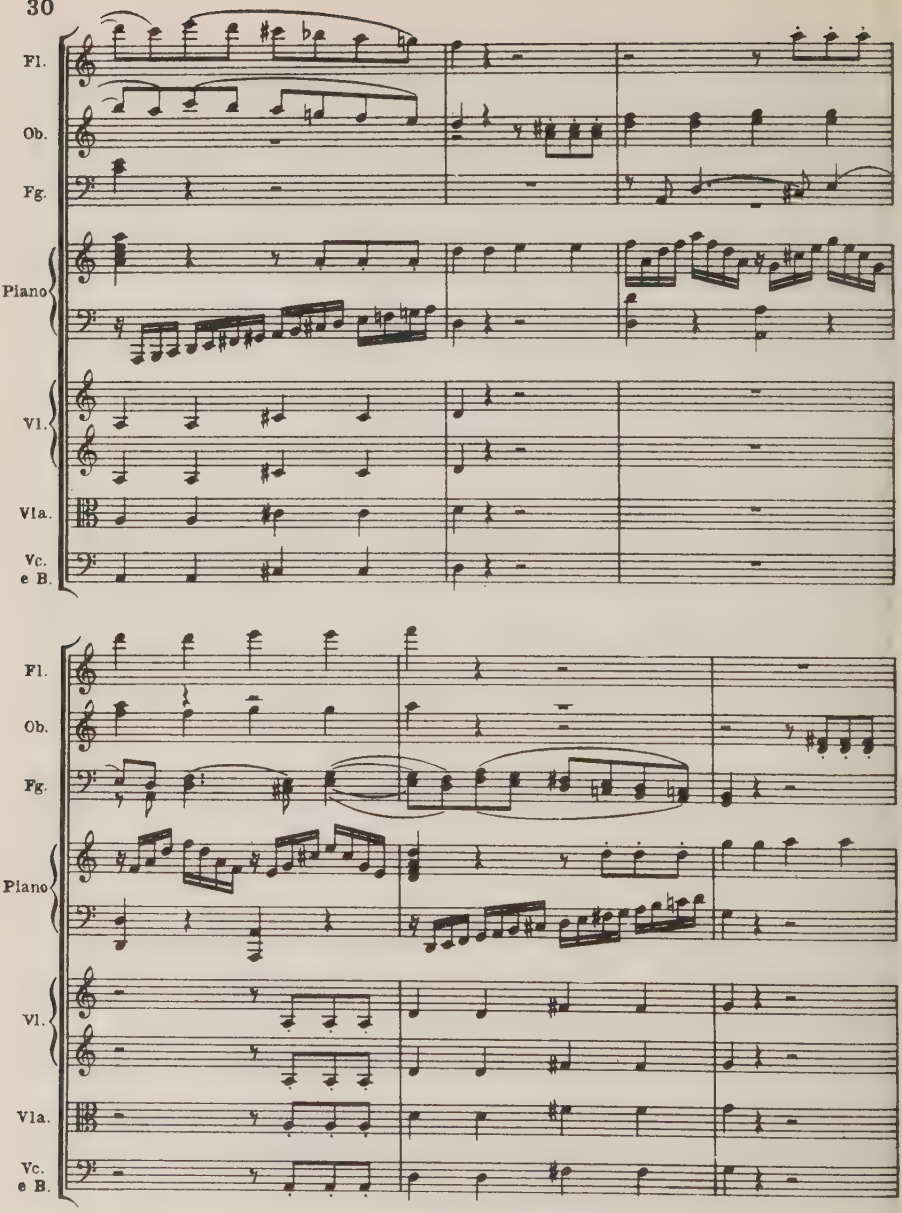

Fl.
Ob.
Fg.
Cor. (C)
zu 2
Tr. (C)
Vl.
Vla.
Vc. e B.
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. e B.

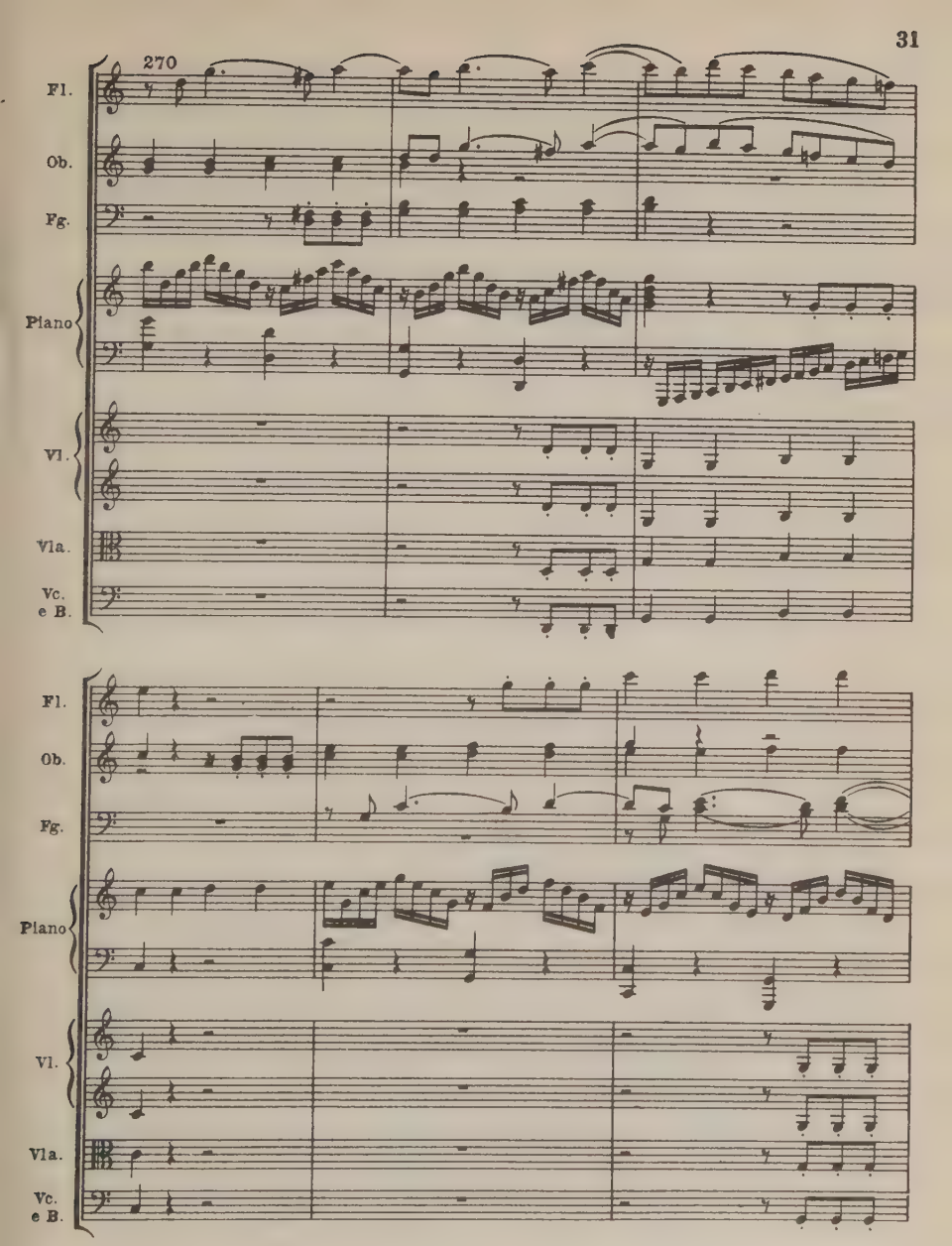

Solo
Fl.
zu 2
Ob.
zu 2
Fg.
Cor. (C)
Tr. (C)
Timp.
Piano
p
Vl.
p
p
p
Vla.
Vc. e B.
230
Piano
Vl.
Vla.
Vc. e B.
p

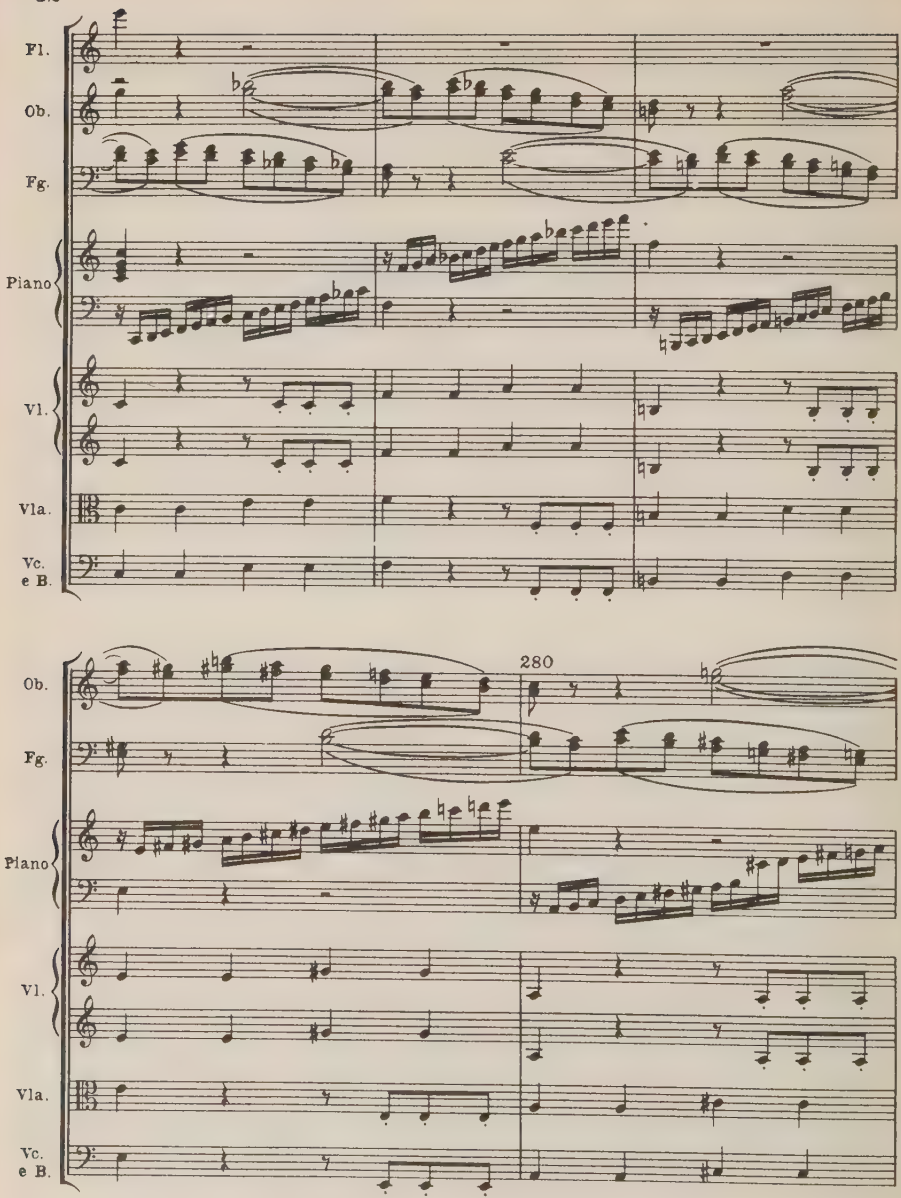

zu 2
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
240
Tutti
Fl.
Ob.
Fg.
Cor.
(C)
1.
Vl.
Vla.
Vc.
e B.

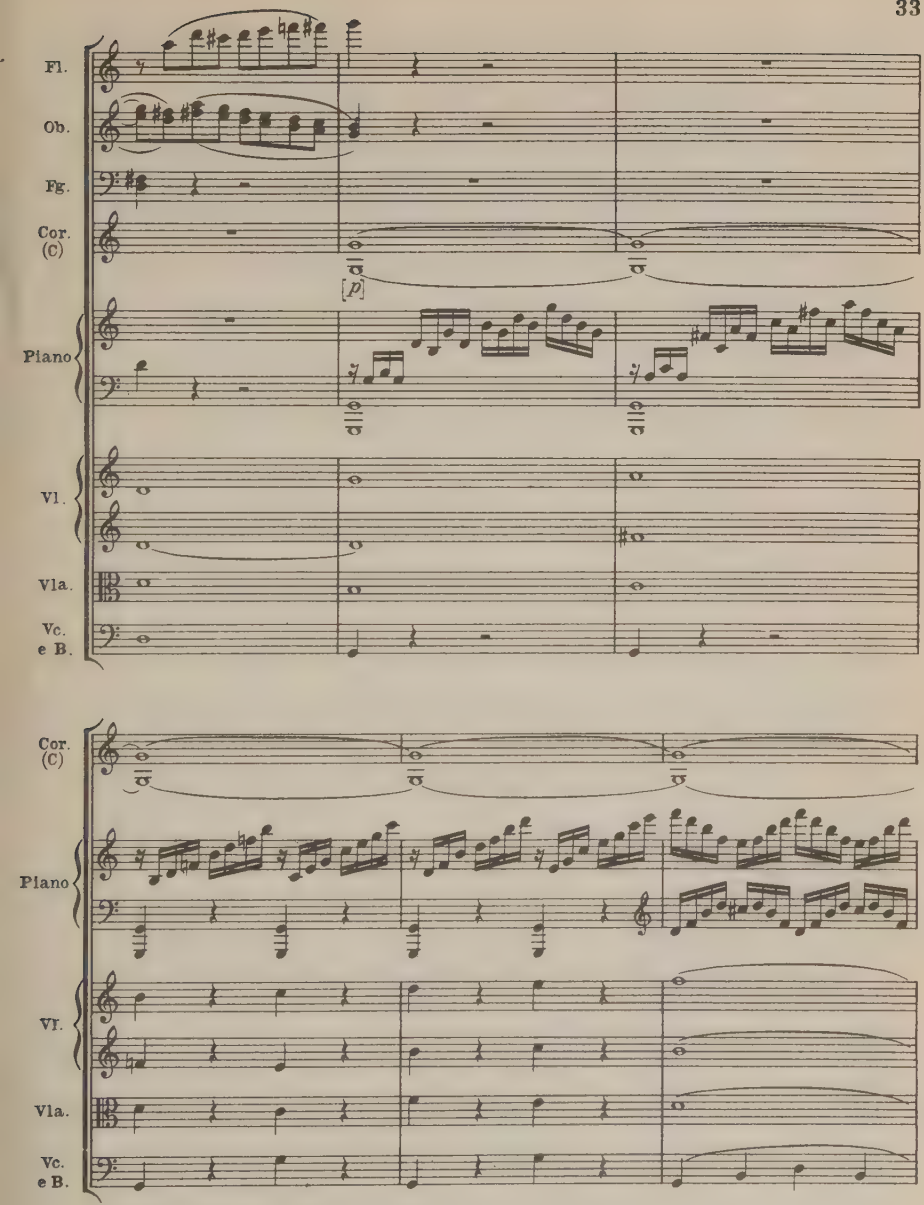

250
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. e B.
zu 2
zu 2
Solo
Piano

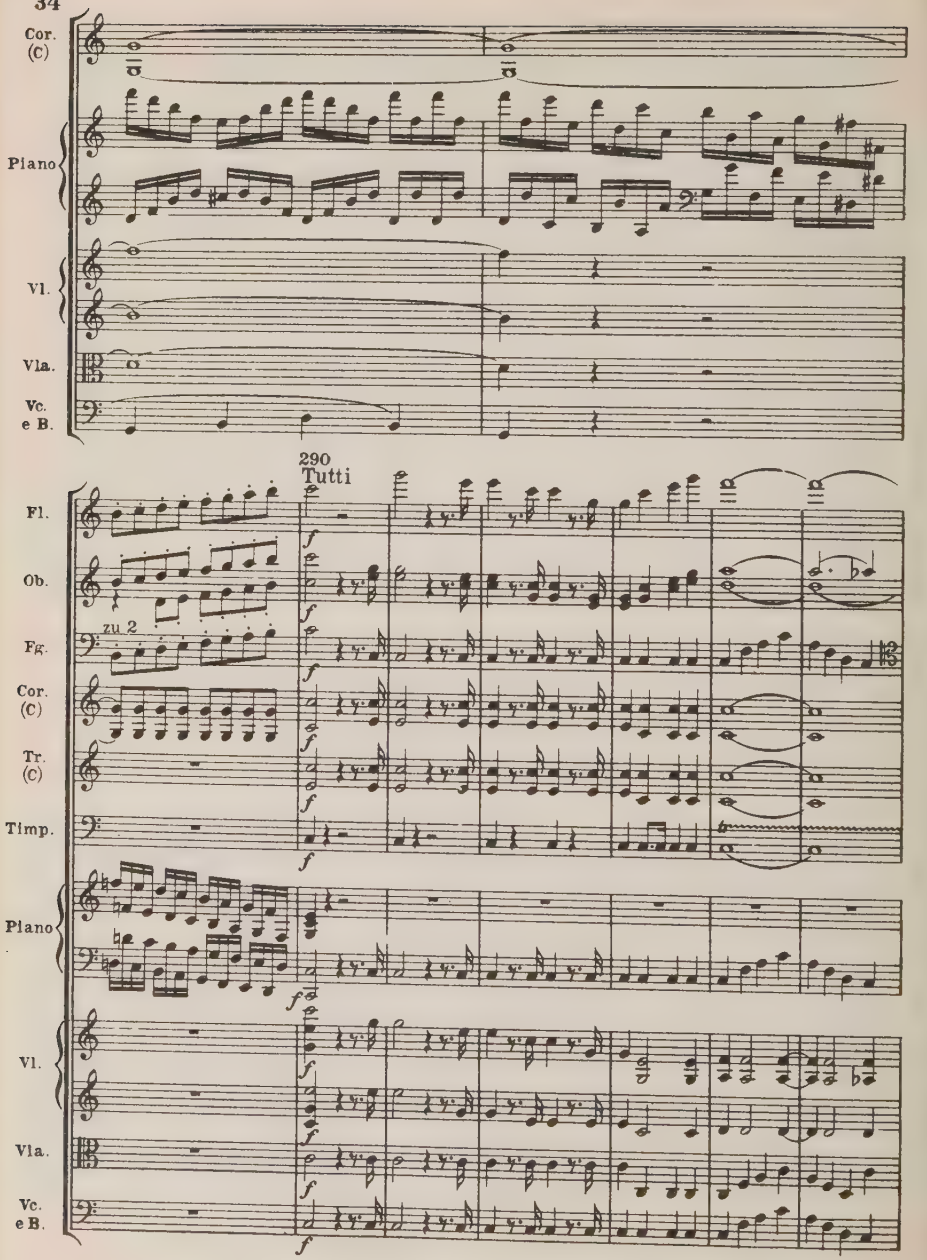

260
Fl.
Ob.
Fg.
1.
1.
Piano
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
p
p
p
p


Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.


270
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.

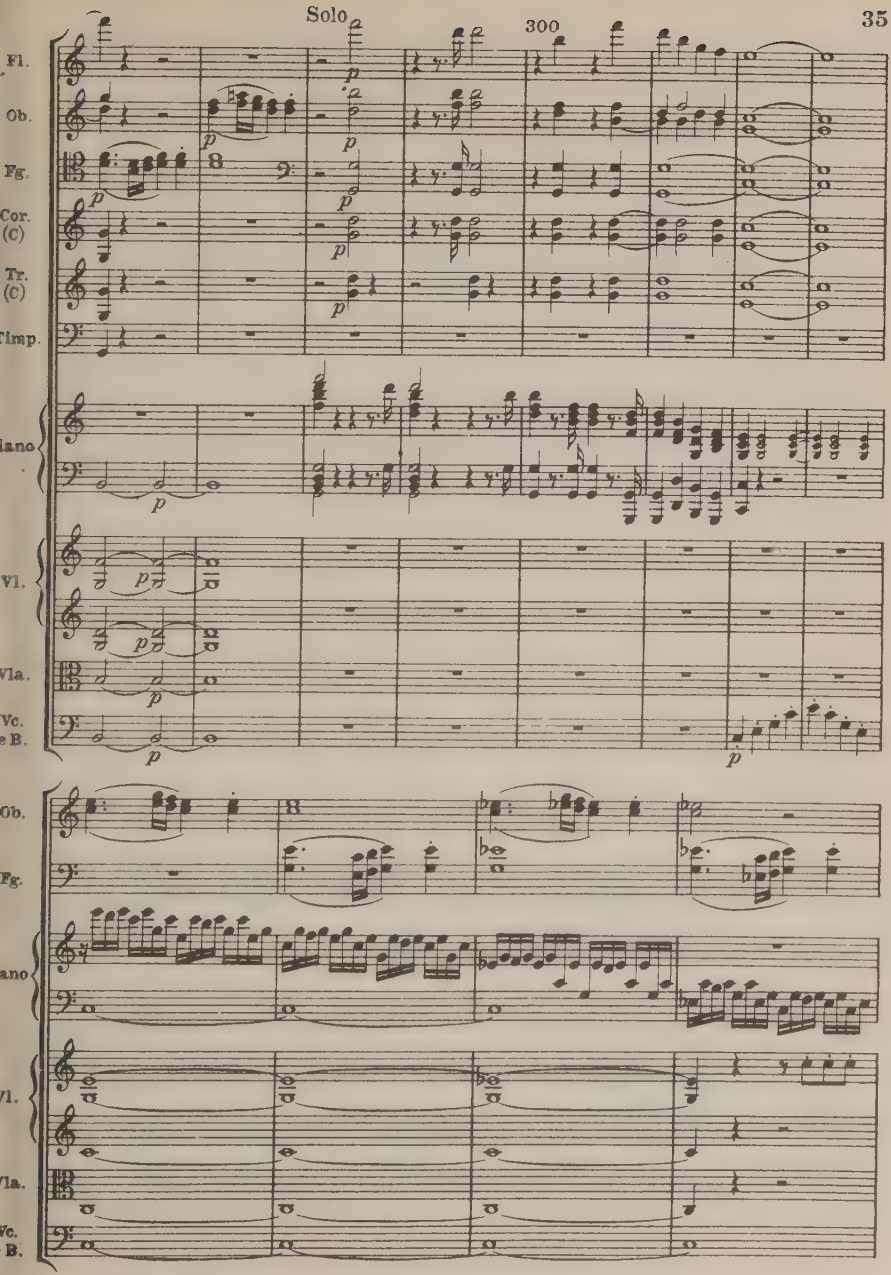

Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
280
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.

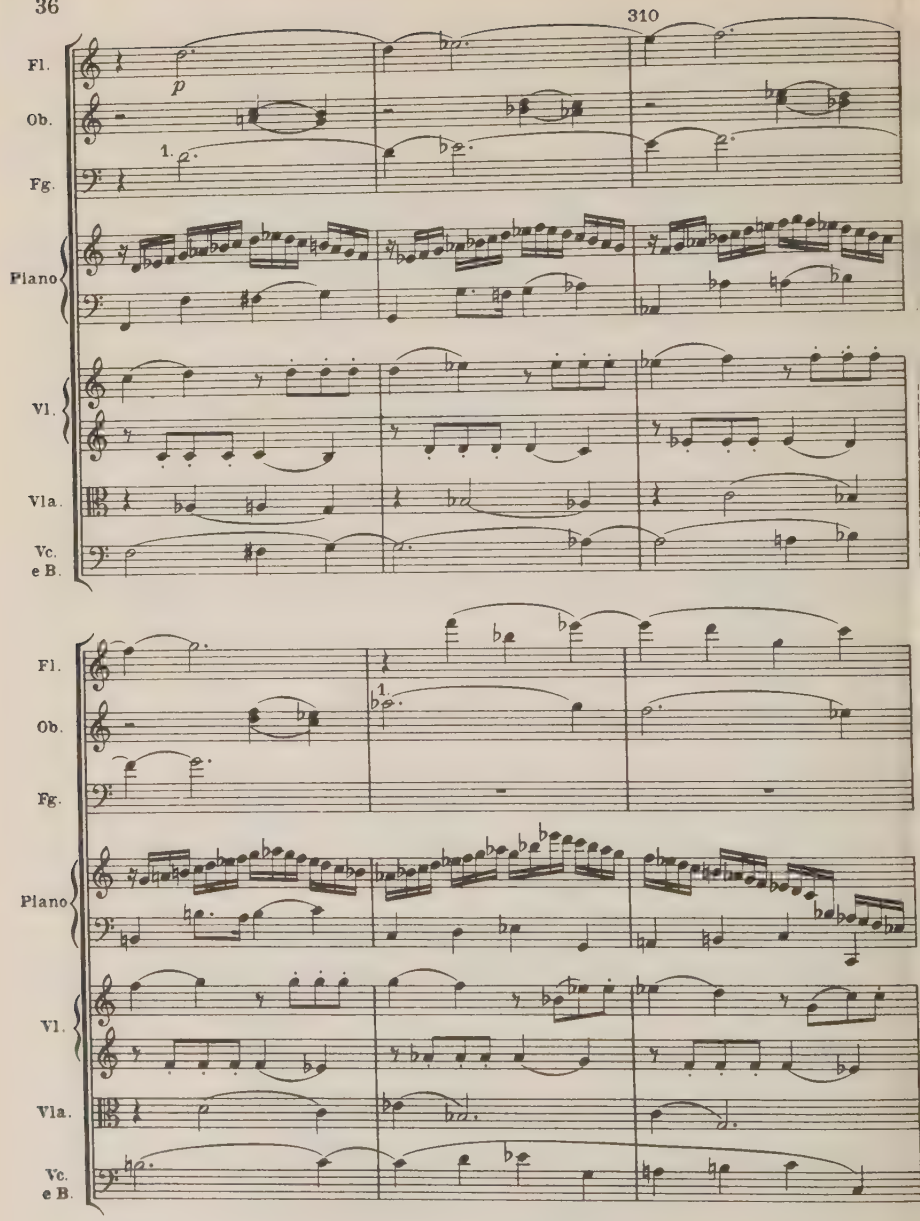

Fl.
Ob.
Fg.
Cor. (C)
[p]
Piano
Vl.
Vla.
Vc. e B.
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.

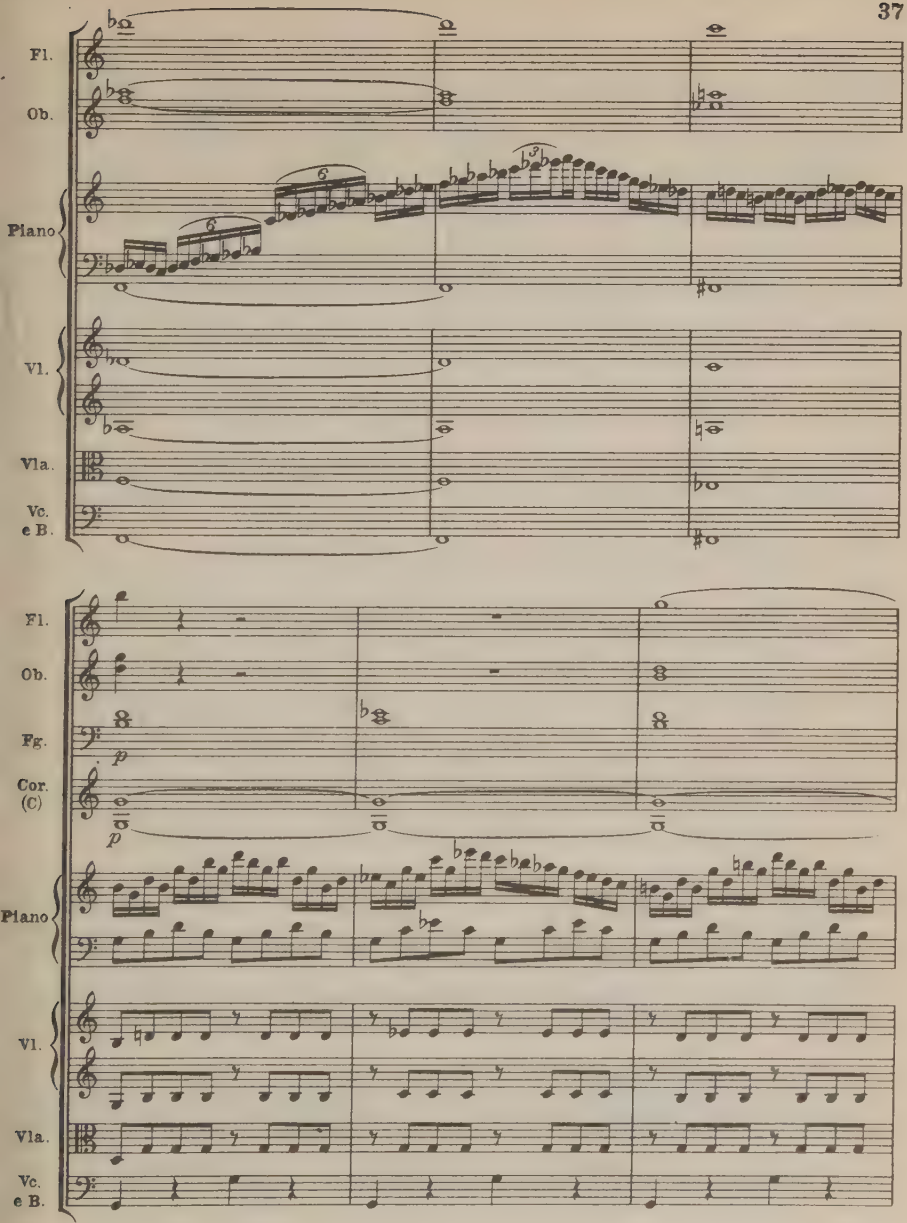

Cor. (C)
Piano
Vl.
Vla.
Vc. e B.
290
Tutti
Fl.
Ob.
zu 2
Fg.
Cor. (C)
Tr. (C)
Timp.
Piano
Vl.
Vla.
Vc. e B.

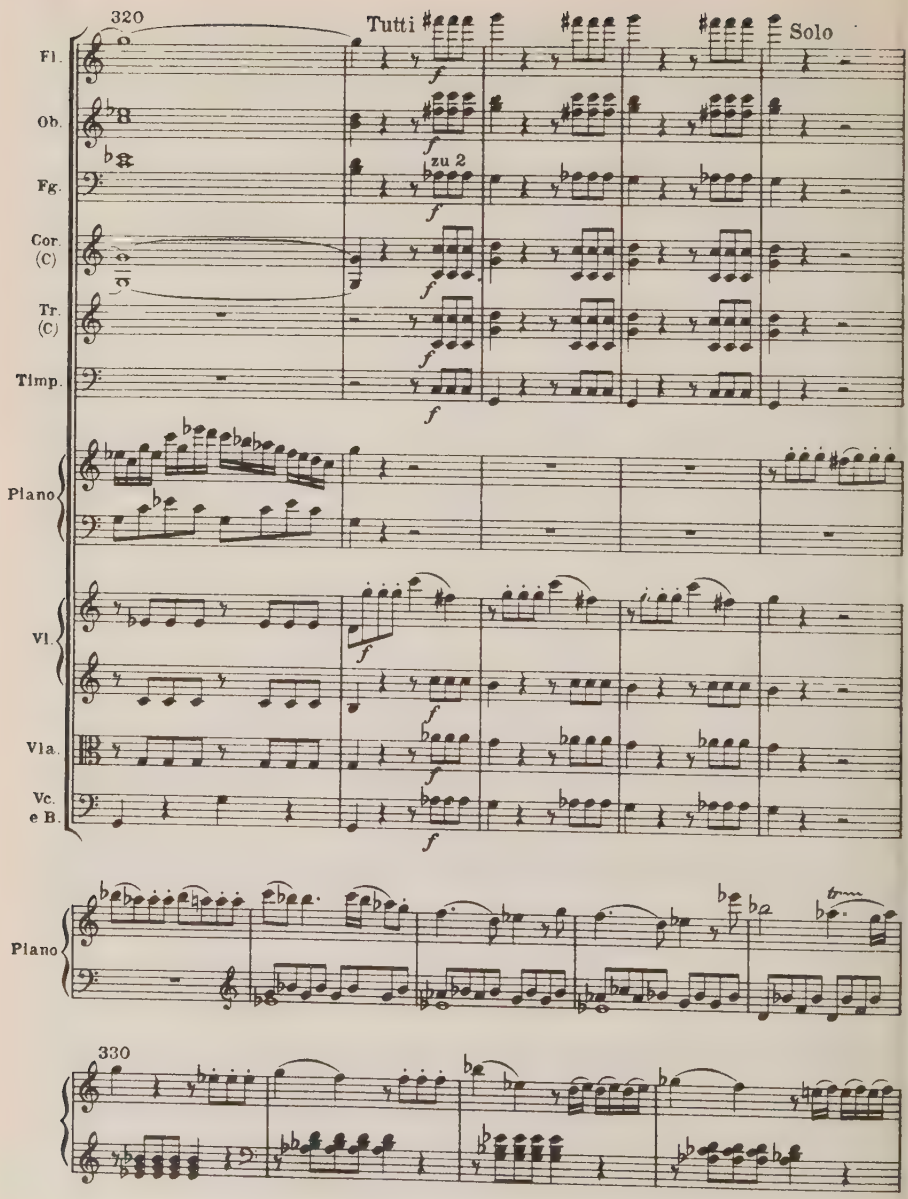
Solo

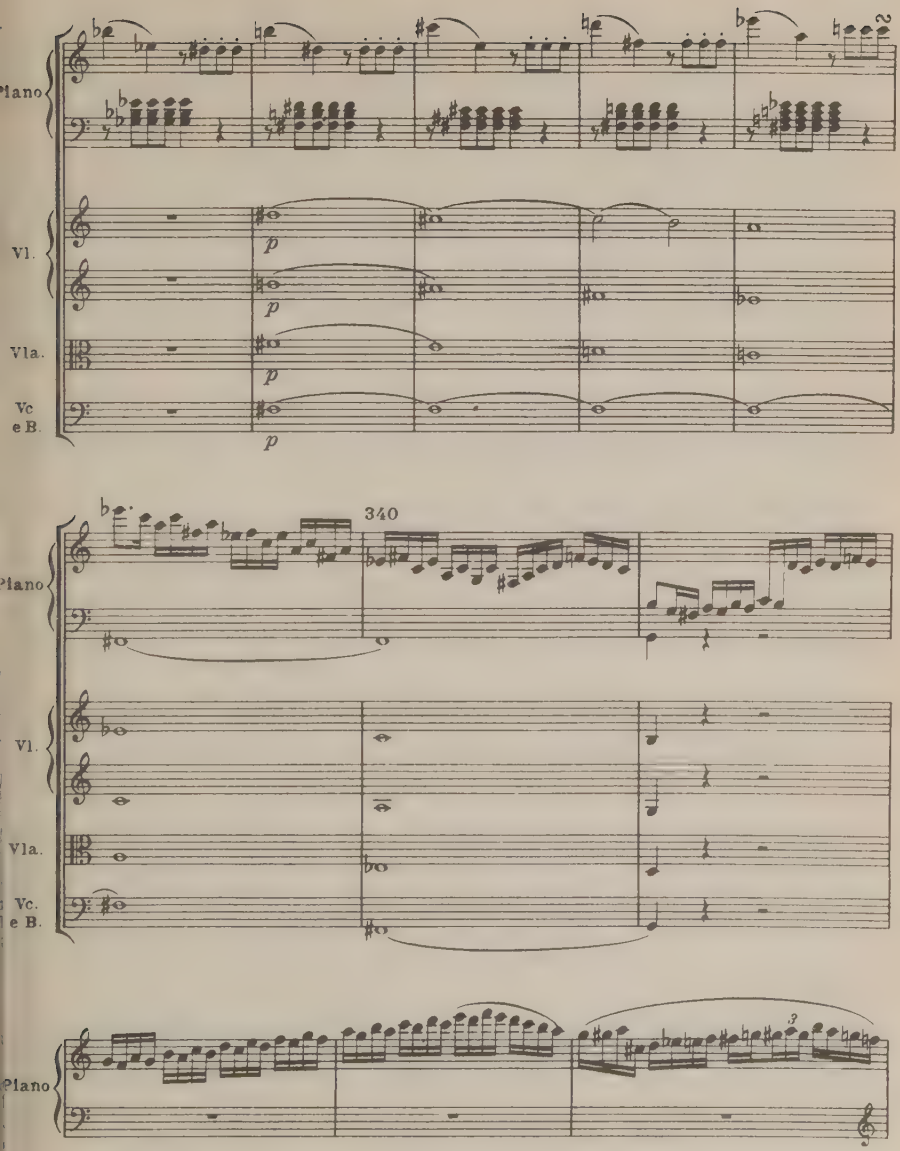
300

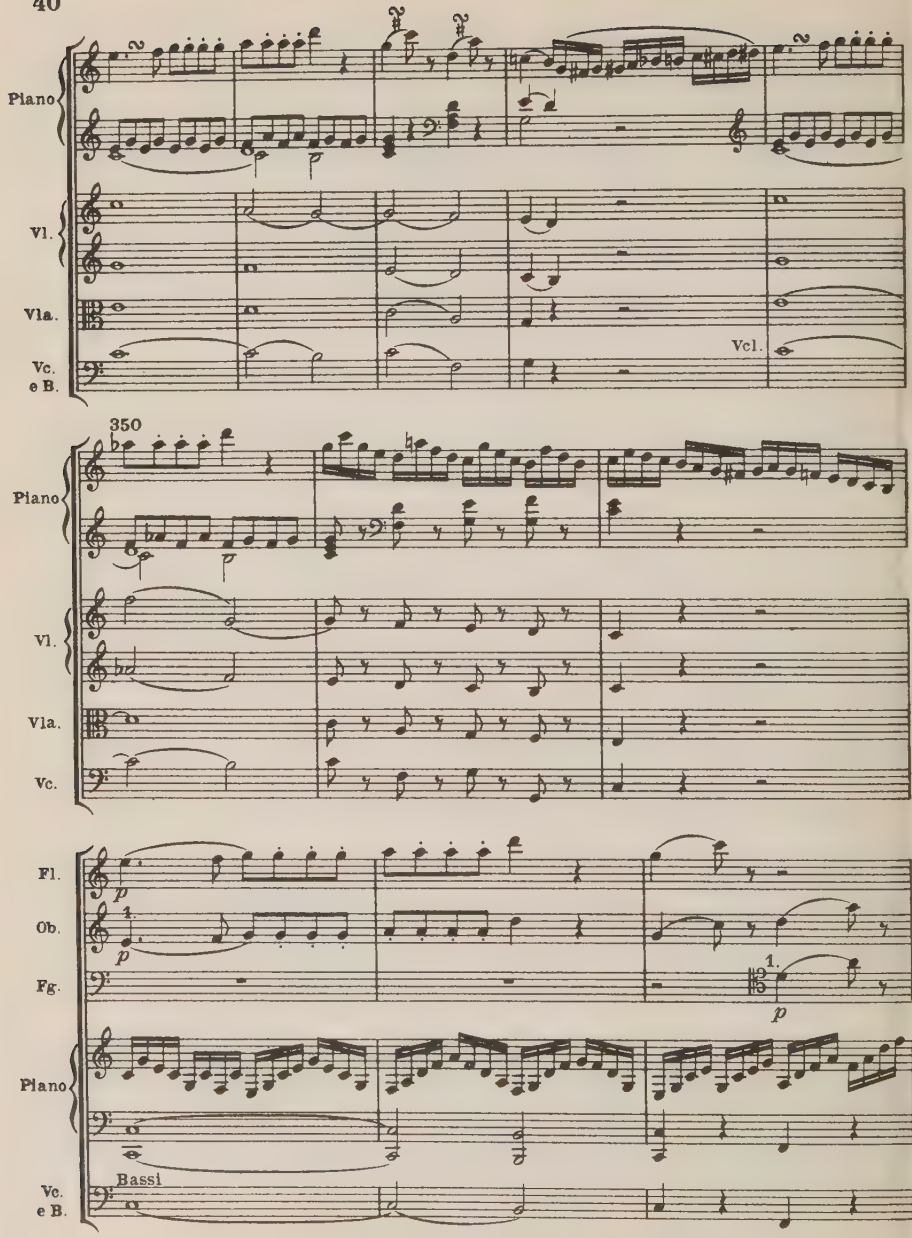


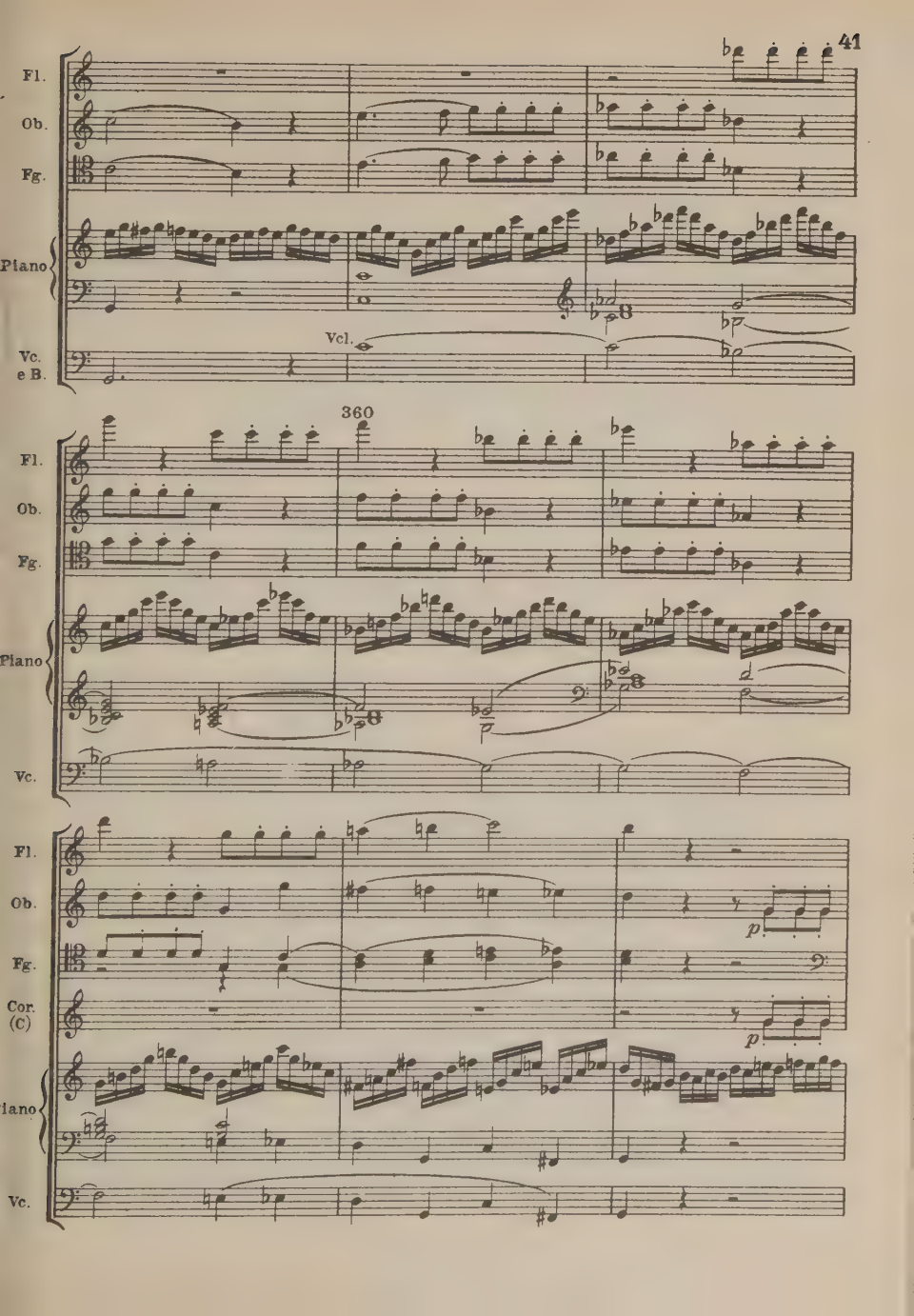

310
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
p
1.
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
1.

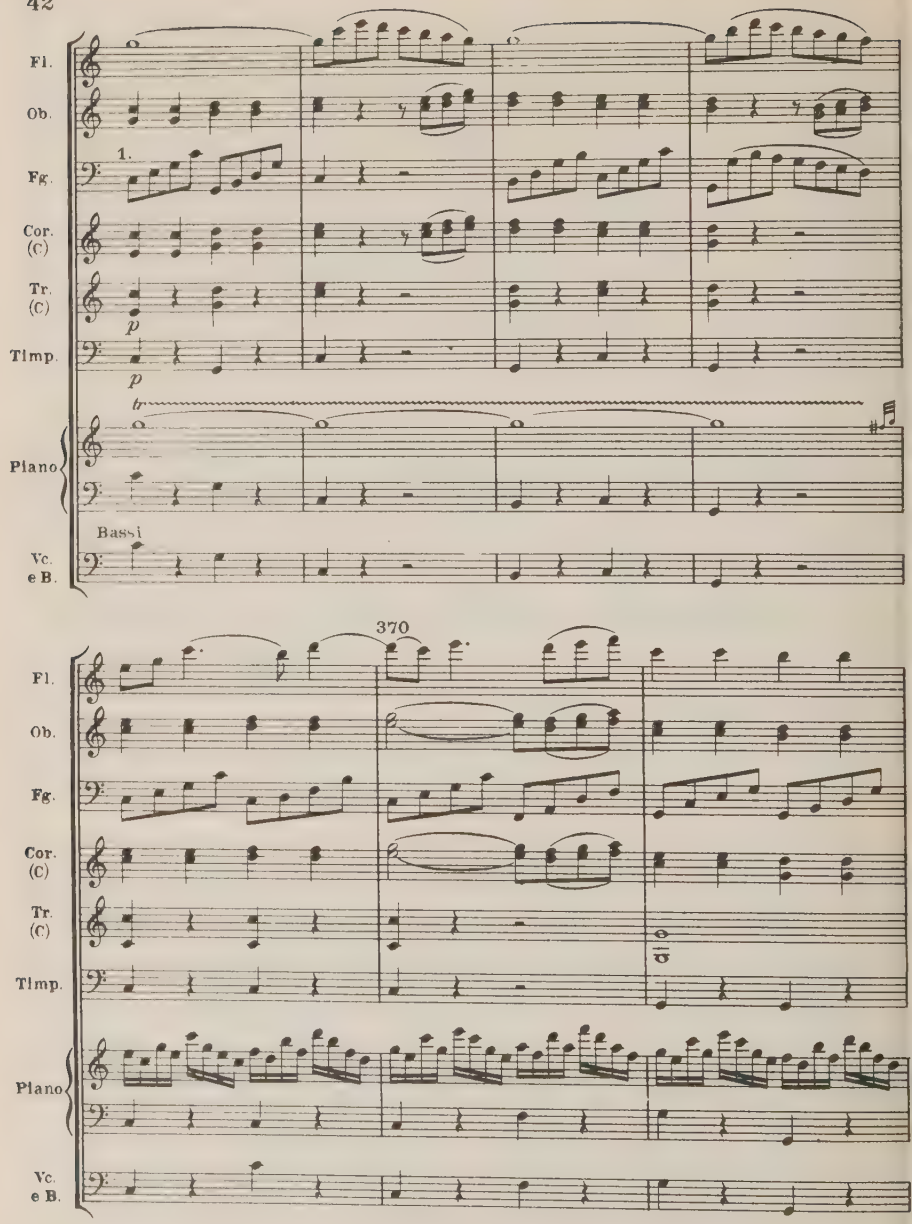

Fl.
Ob.
Piano
Vl.
Vla.
Vc.
e B.
Fl.
Ob.
Fg.
Cor.
(C)
Piano
Vl.
Vla.
Vc.
e B.

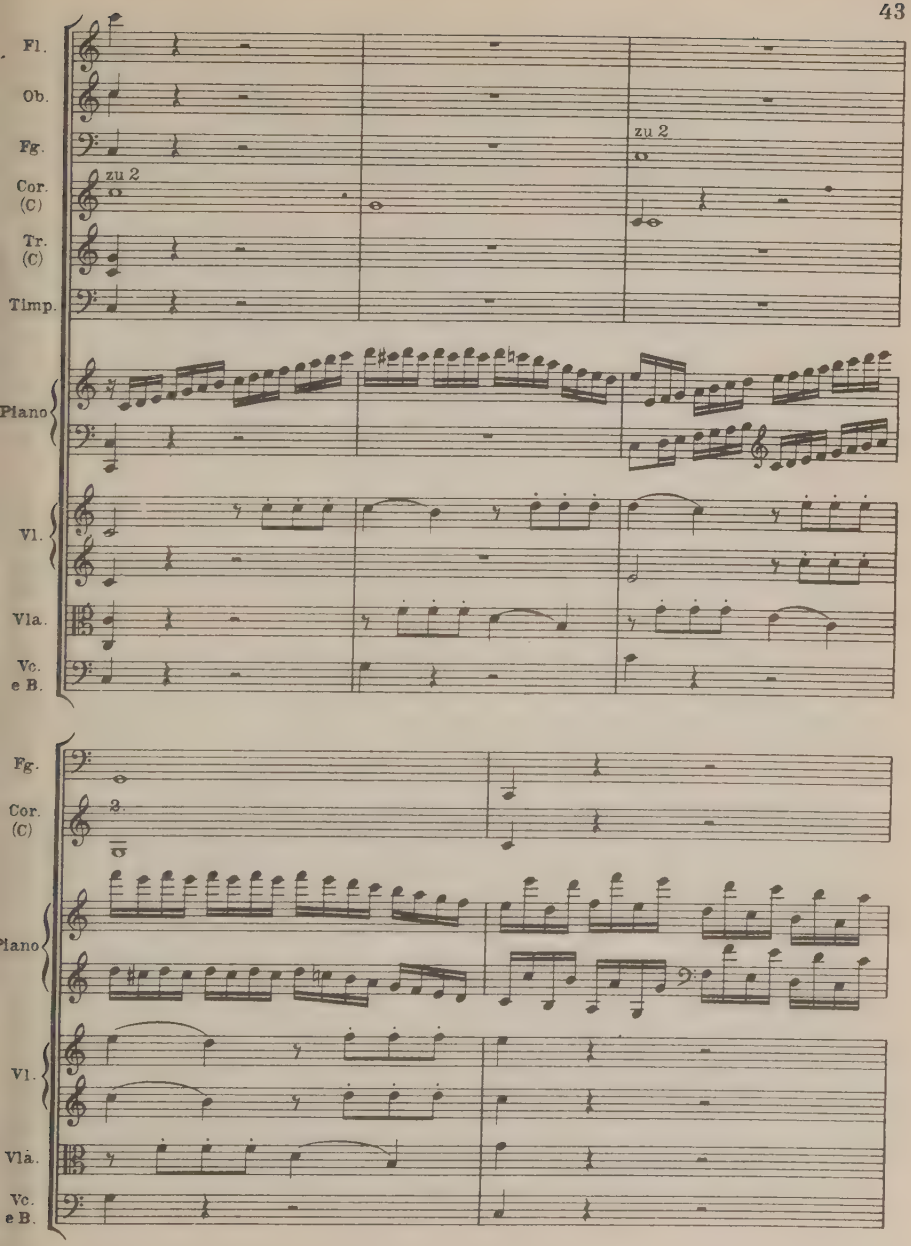

320
Tutti
Solo
Fl.
Ob.
Fg.
zu 2
Cor. (C)
Tr. (C)
Timp.
Piano
Vl.
Vla.
Vc. e B.
Piano
330

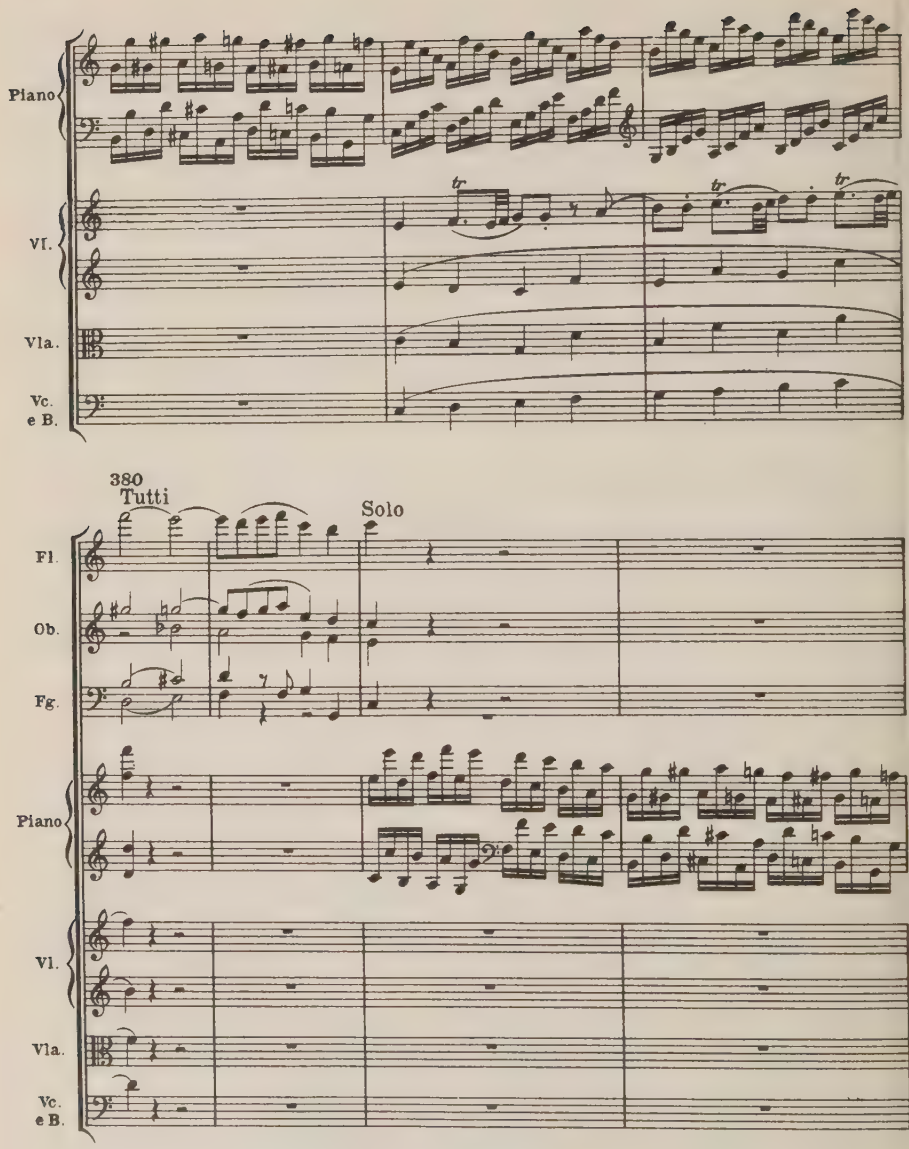

Piano
Vl.
Vla.
Vc
e B.
p
340

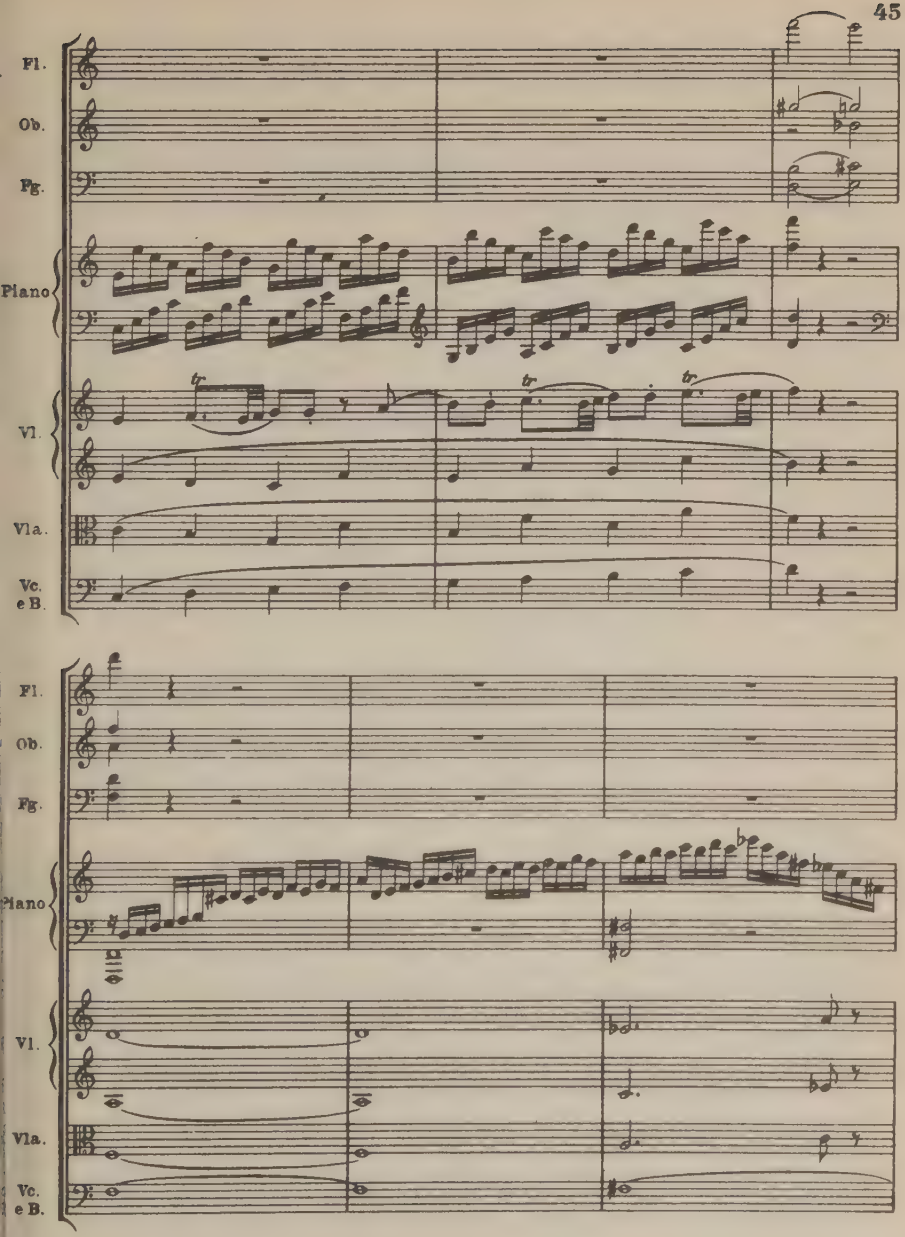

Piano
Vl.
Vla.
Vc. e B.
Vcl.
350
Piano
Vl.
Vla.
Vc.
Fl.
Ob.
Fg.
Piano
Vc. e B.
Bassi

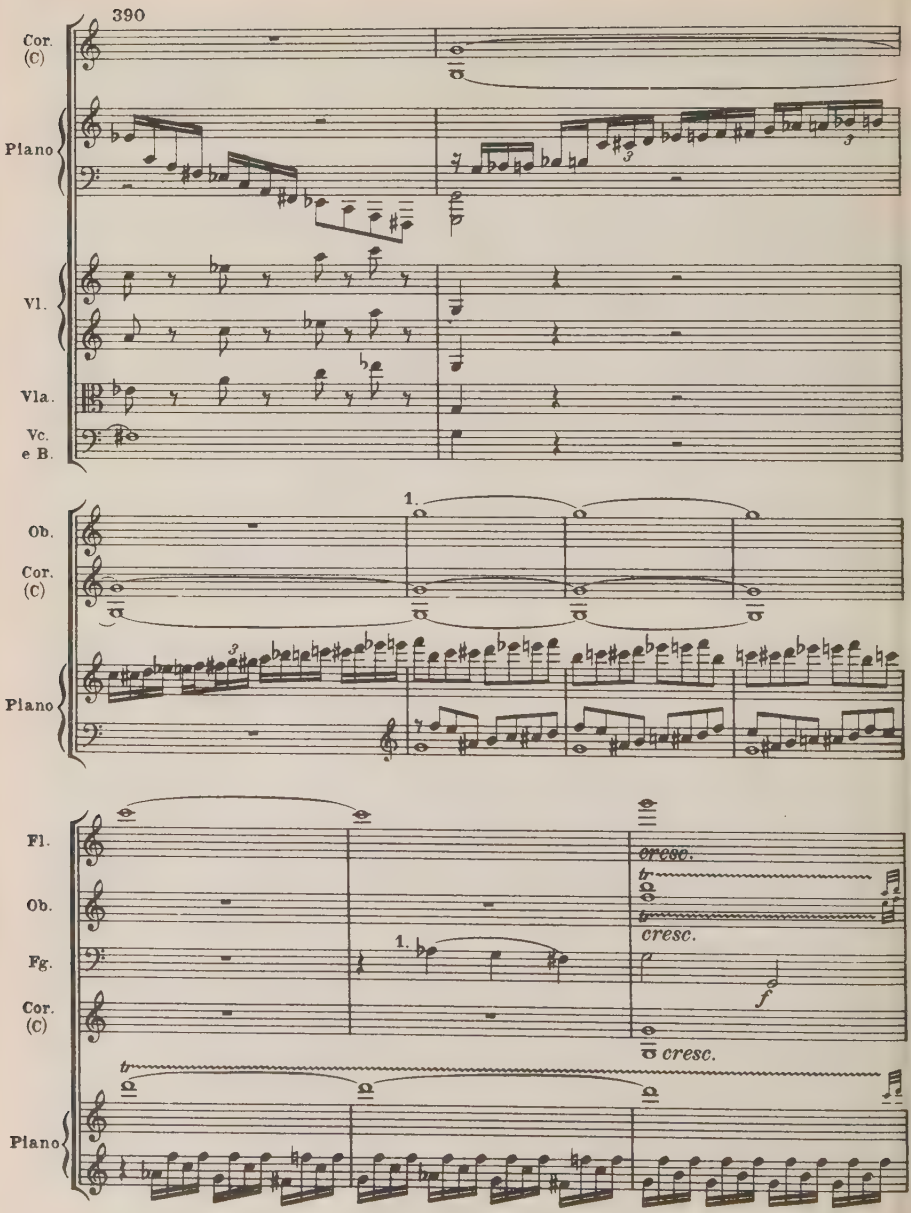

Fl.
Ob.
Fg.
Piano
Vc. e B.
Vcl.
360
Fl.
Ob.
Fg.
Piano
Vc.
Fl.
Ob.
Fg.
Cor. (C)
Piano
Vc.
p
p

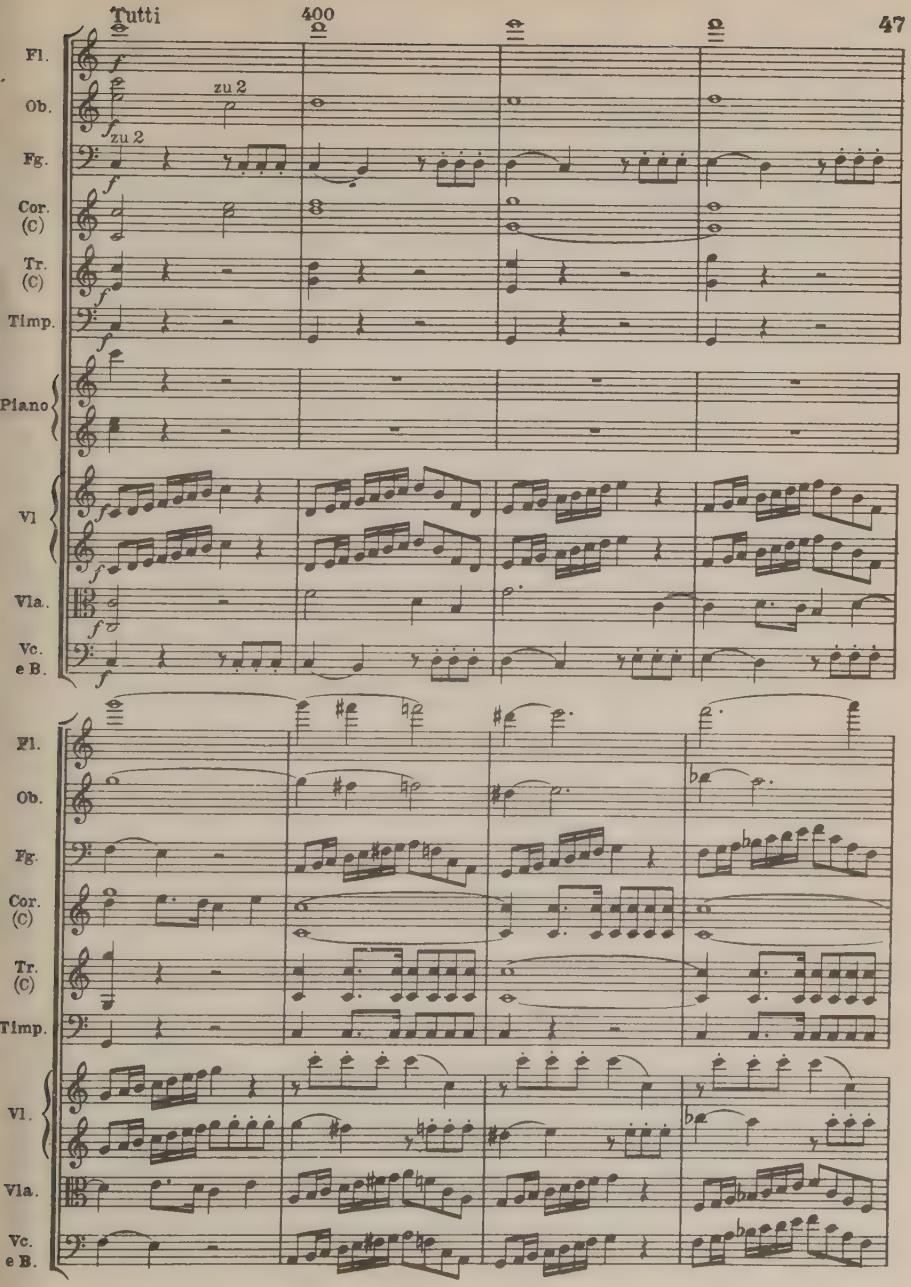

Fl.
Ob.
Fg.
1.
Cor. (C)
Tr. (C)
Timp.
p
p
tr
Piano
Bassi
Vc. e B.
370
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Piano
Vc. e B.

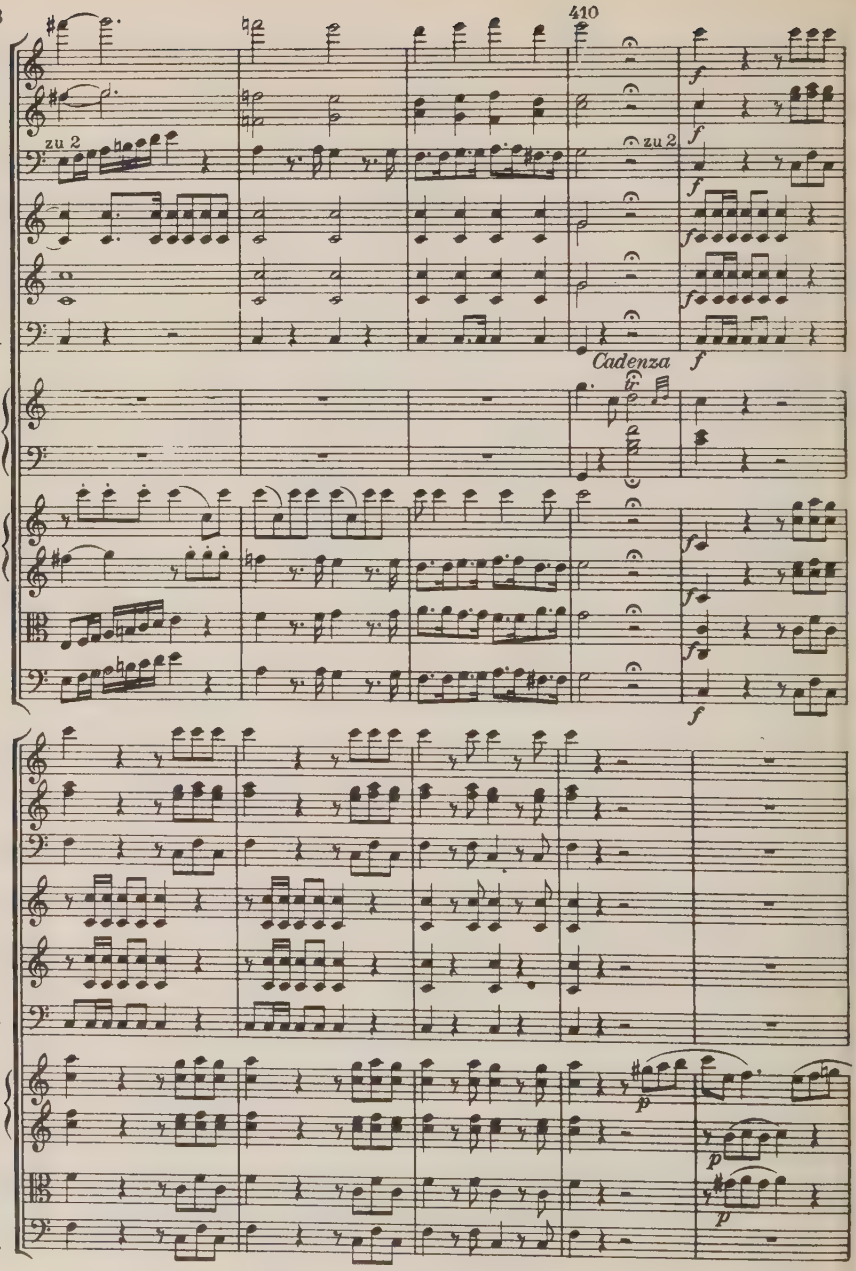

Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
zu 2
zu 2
Piano
Vl.
Vla.
Vc. e B.
Fg.
Cor. (C)
3
Piano
Vl.
Vla.
Vc. e B.

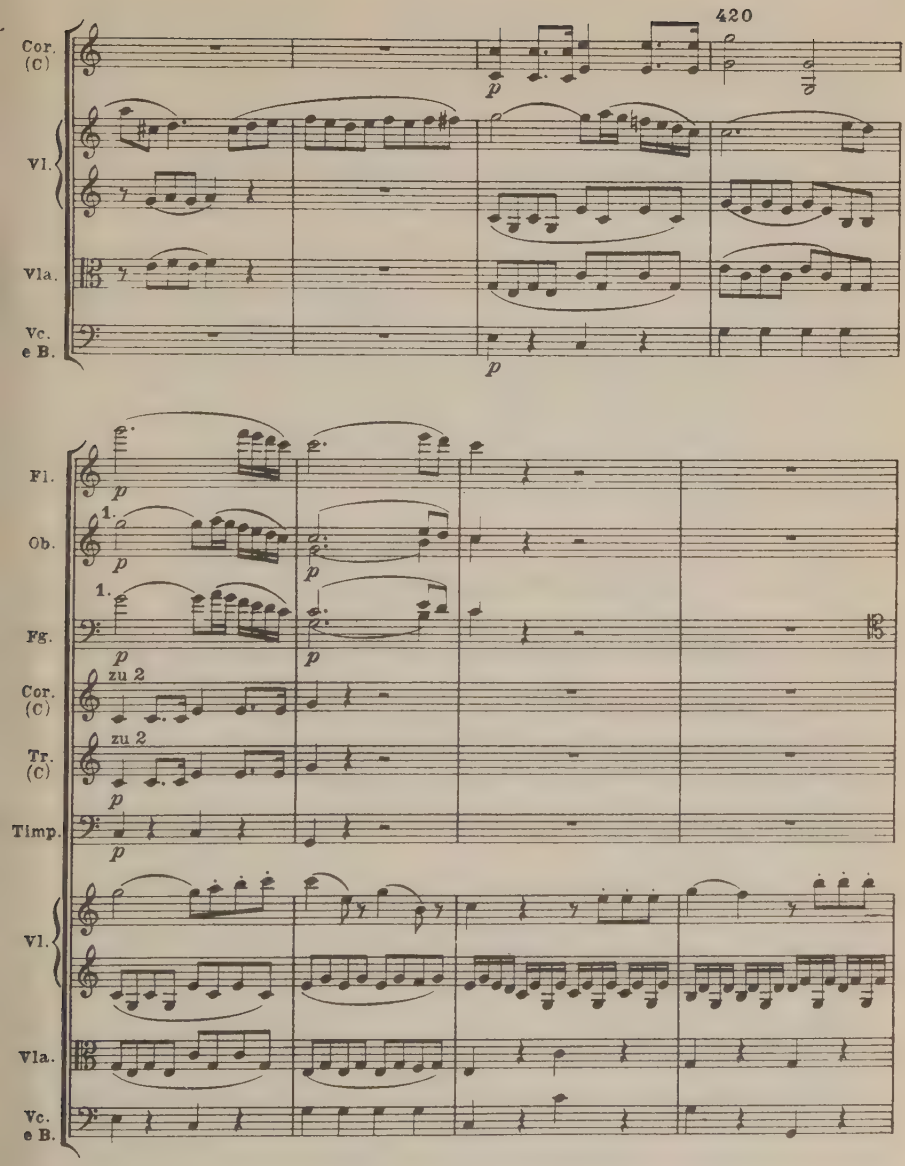

Piano
Vl.
Vla.
Vc.
e B.
380
Tutti
Solo
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.

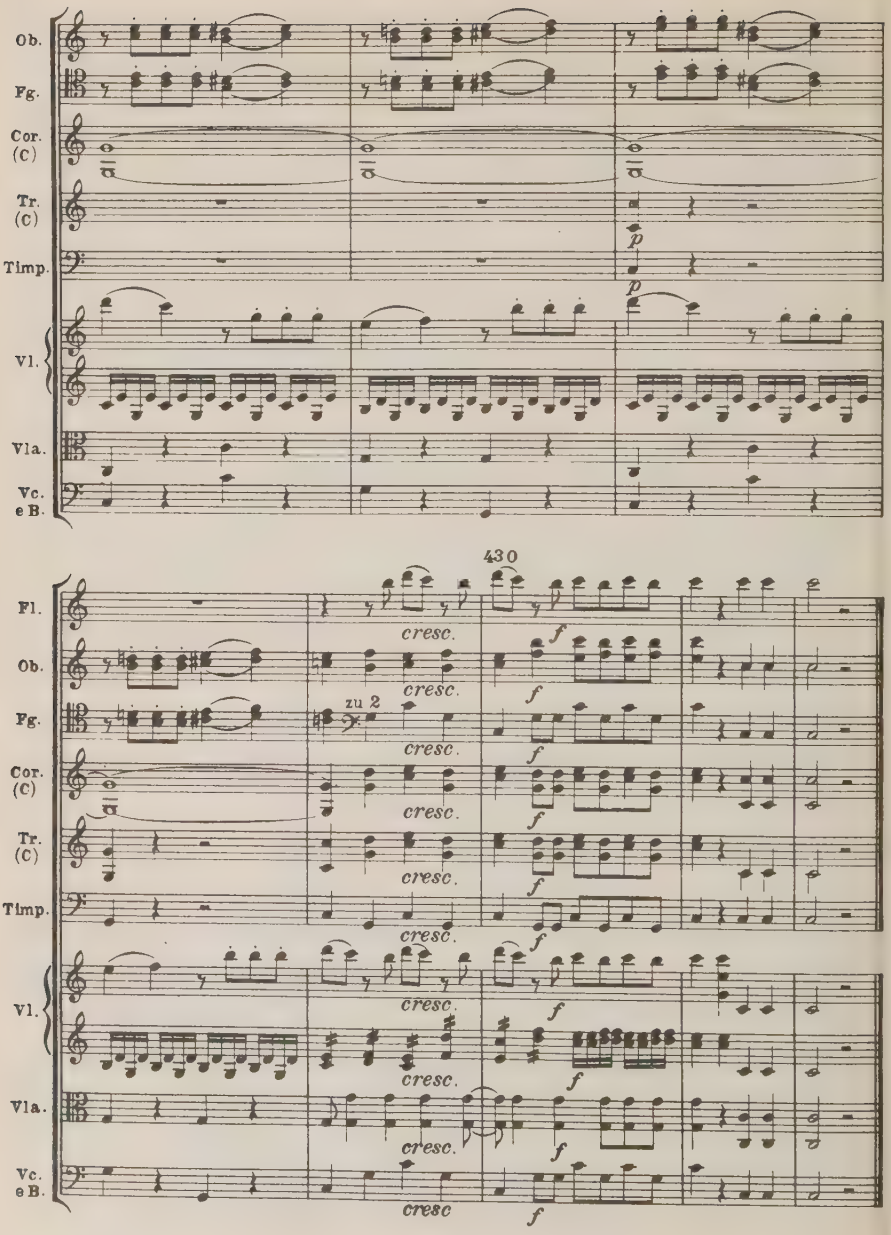

Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.

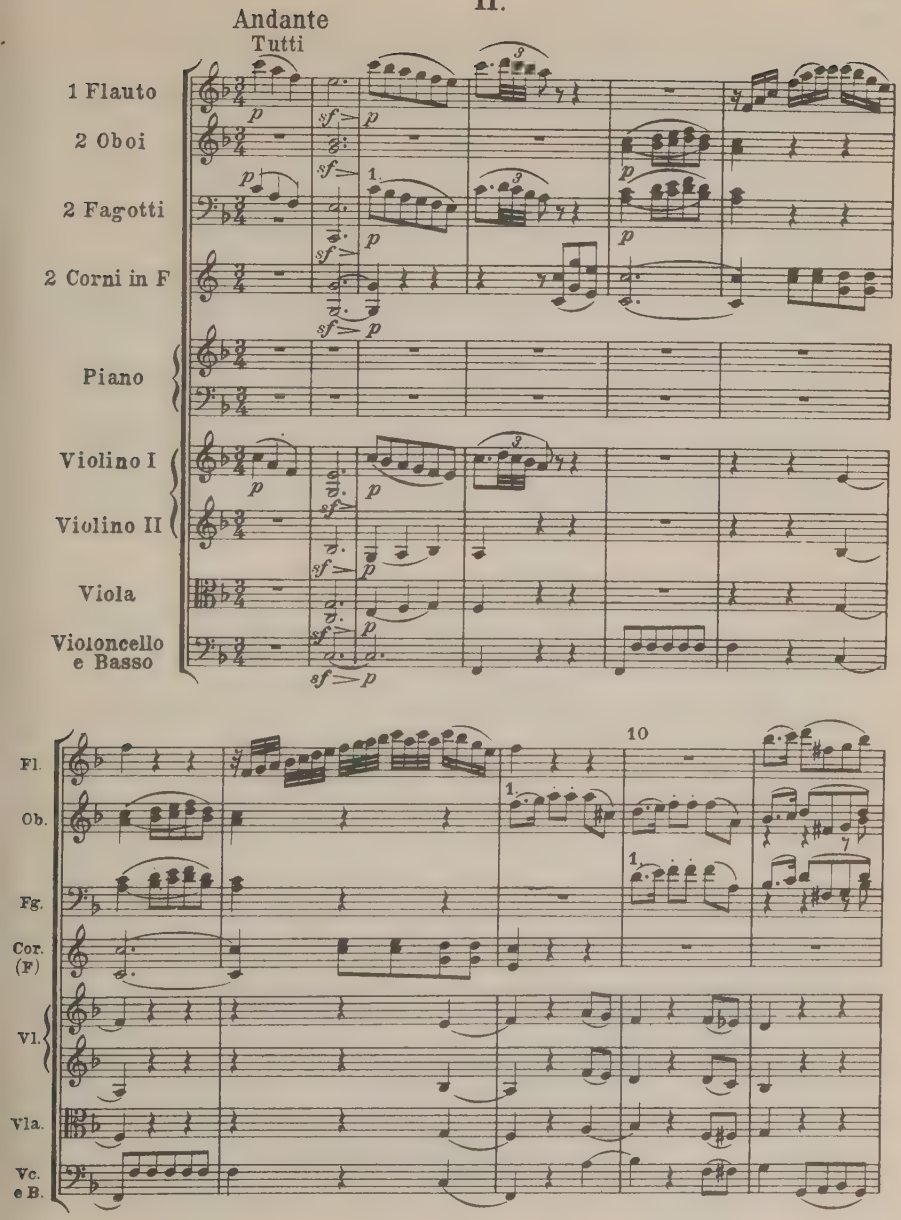

390
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.
1.
Ob.
Cor. (C)
Piano
Fl.
Ob.
Fg.
Cor. (C)
Piano
cresc.
cresc.
f
cresc.

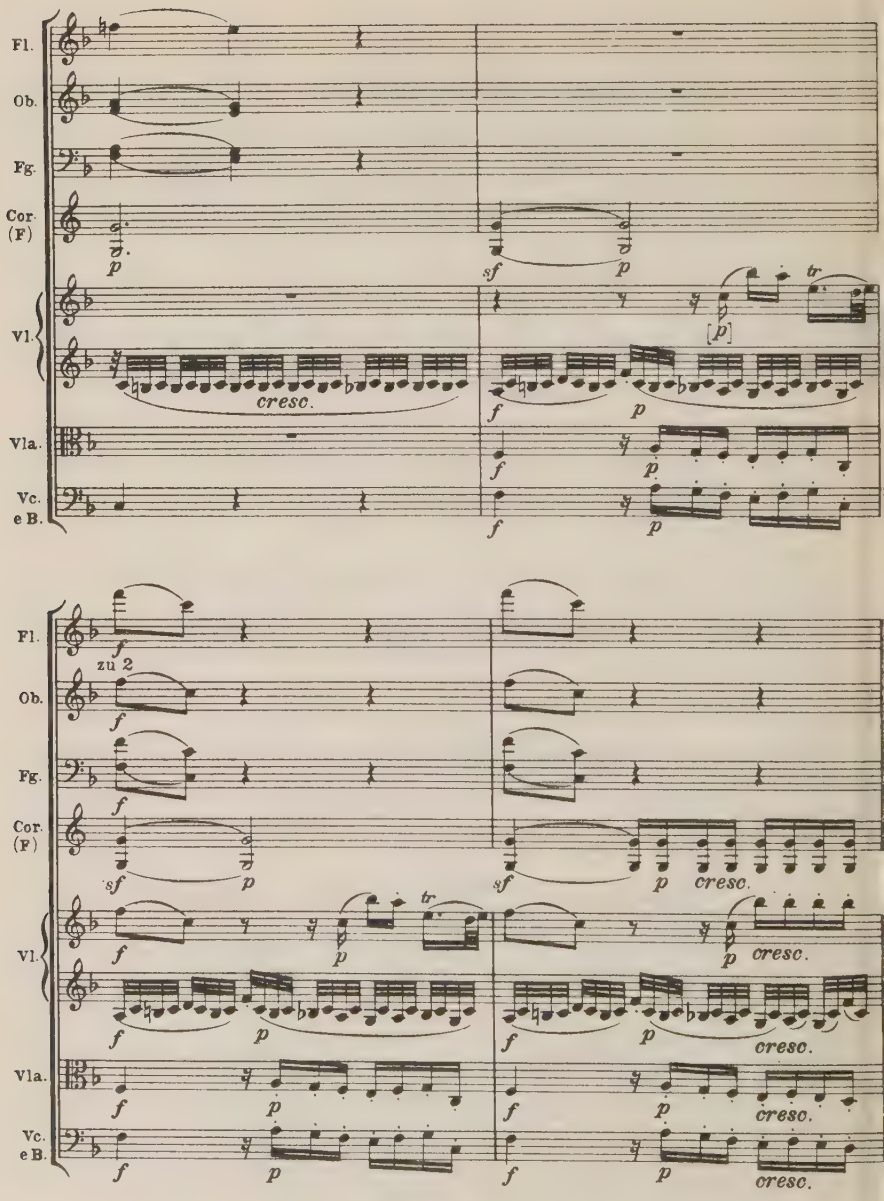

Tutti
400
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Piano
Vl
Vla.
Vc. e B.
zu 2
zu 2

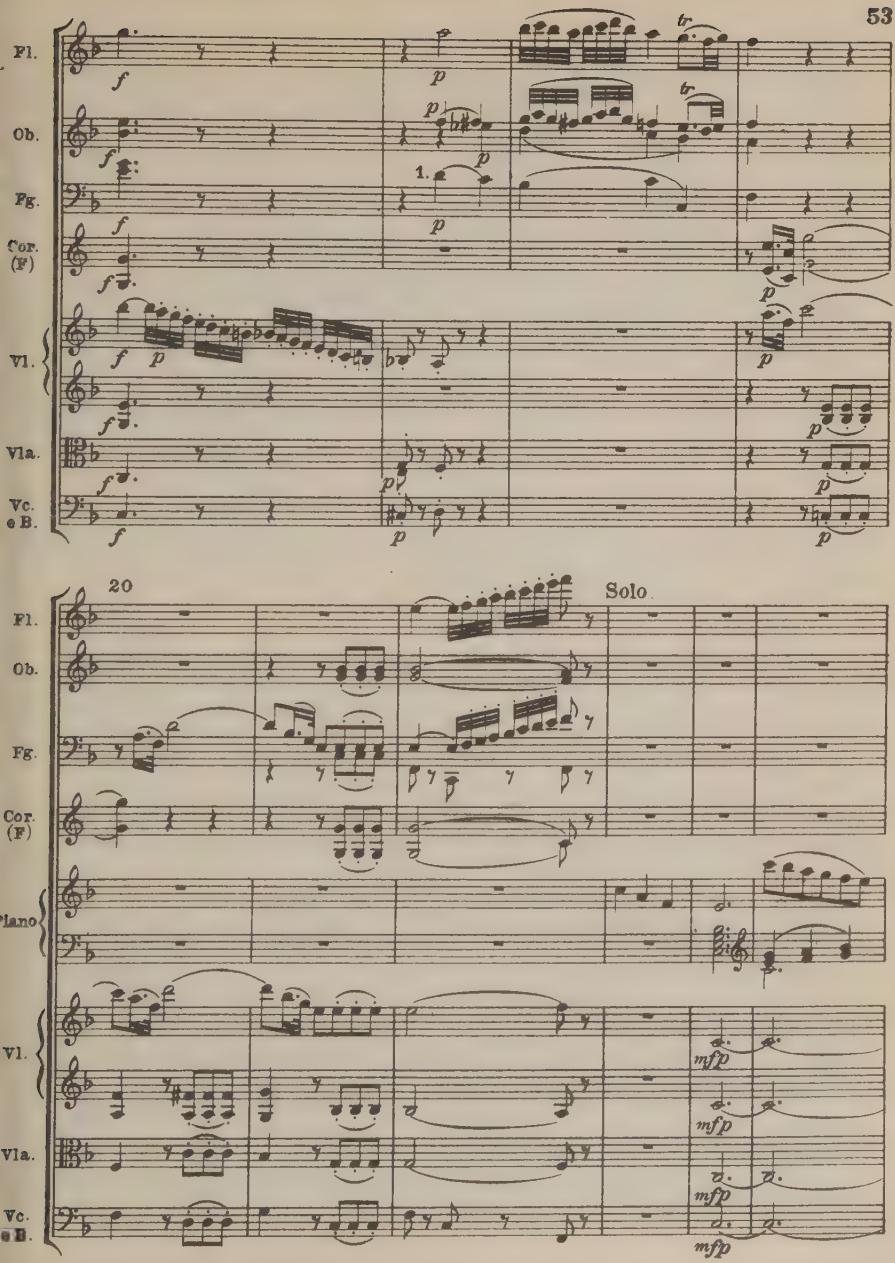

Fl.
Ob.
Fg.
zu 2
Cor. (C)
Tr. (C)
Timp.
Cadenza
Piano
Vl.
Vla.
Vc. e B.
zu 2
f
p

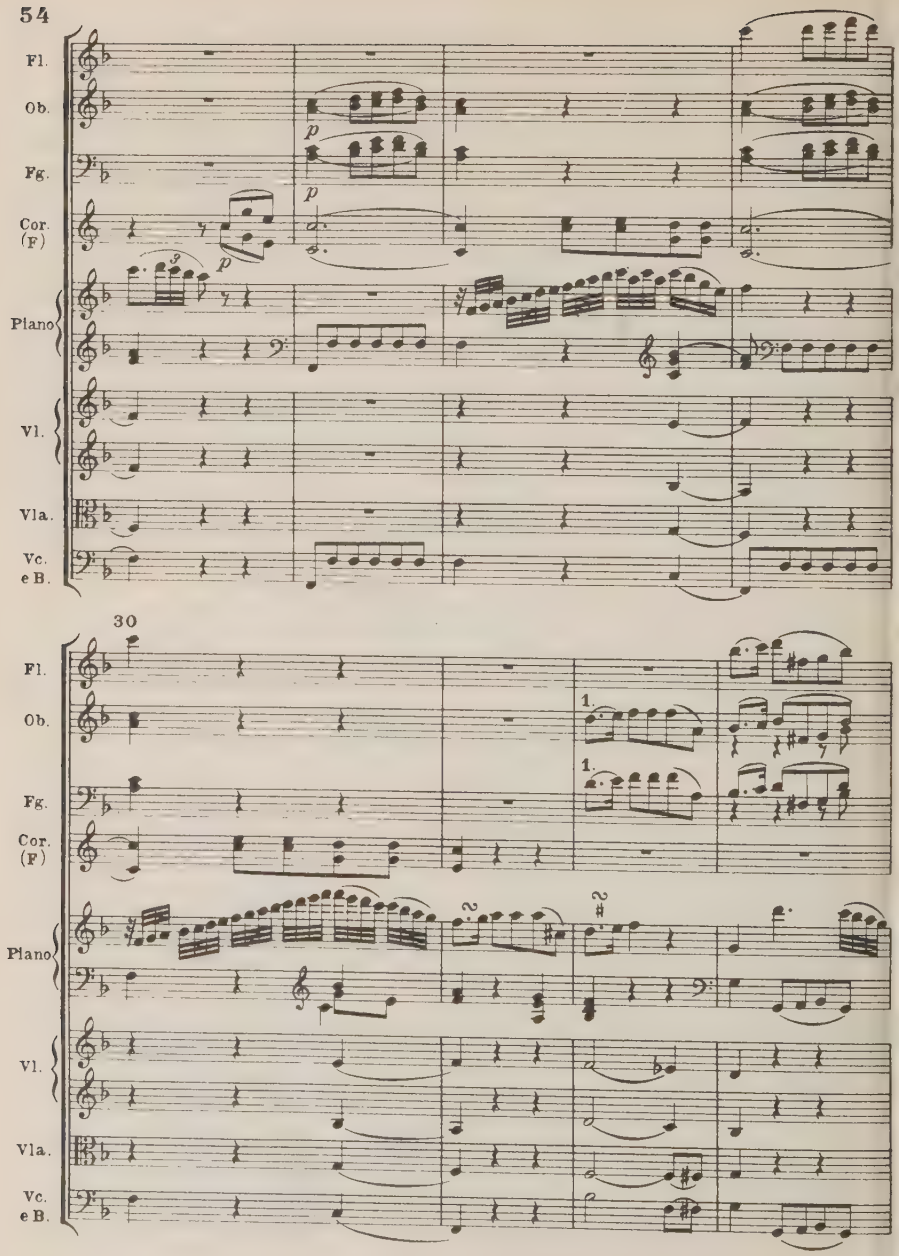

420
Cor. (C)
Vl.
Vla.
Vc. e B.
p
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
1.
zu 2

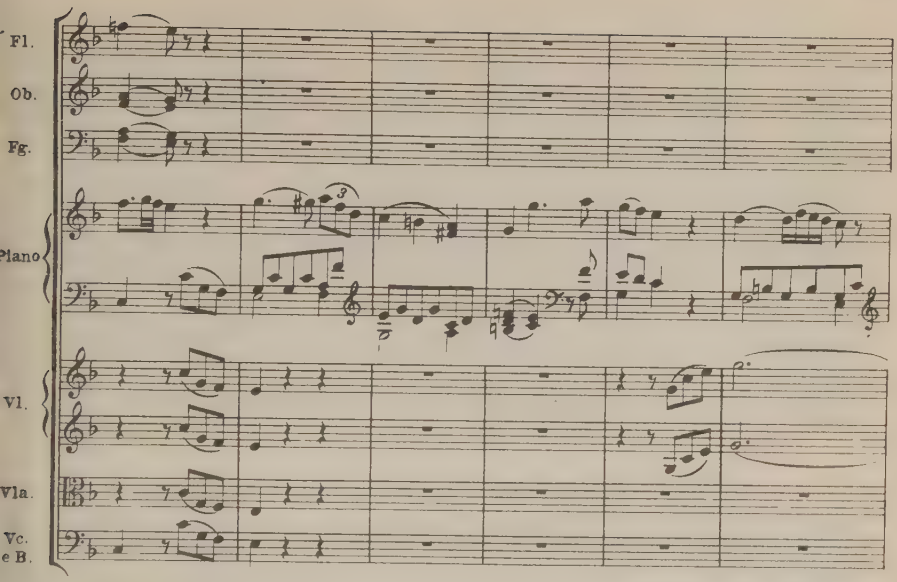

Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. e B.
p
p
430
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. e B.
cresc.
f
zu 2
cresc
f

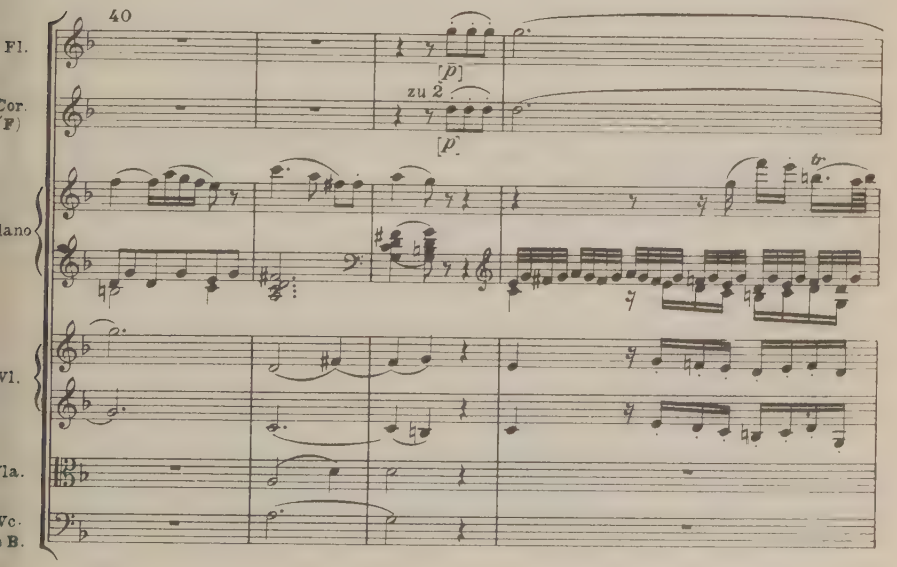

Andante
Tutti
1 Flauto
2 Oboi
2 Fagotti
2 Corni in F
Piano
Violino I
Violino II
Viola
Violoncello e Basso
10
Fl.
Ob.
Fg.
Cor. (F)
Vl.
Vla.
Vc. e B.

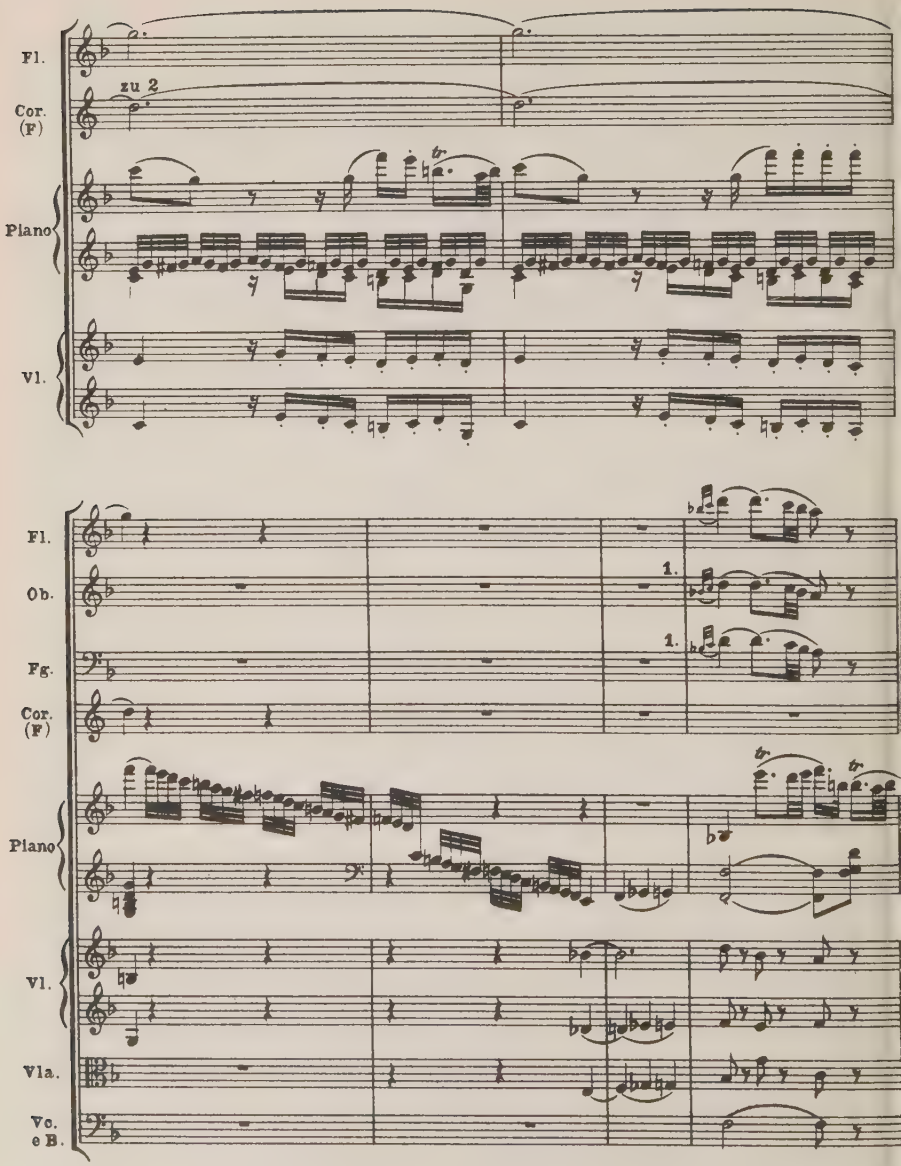

Fl.
Ob.
Fg.
Cor. (F)
Vl.
Vla.
Vc. e B.
cresc.
zu 2
tr
cresc.

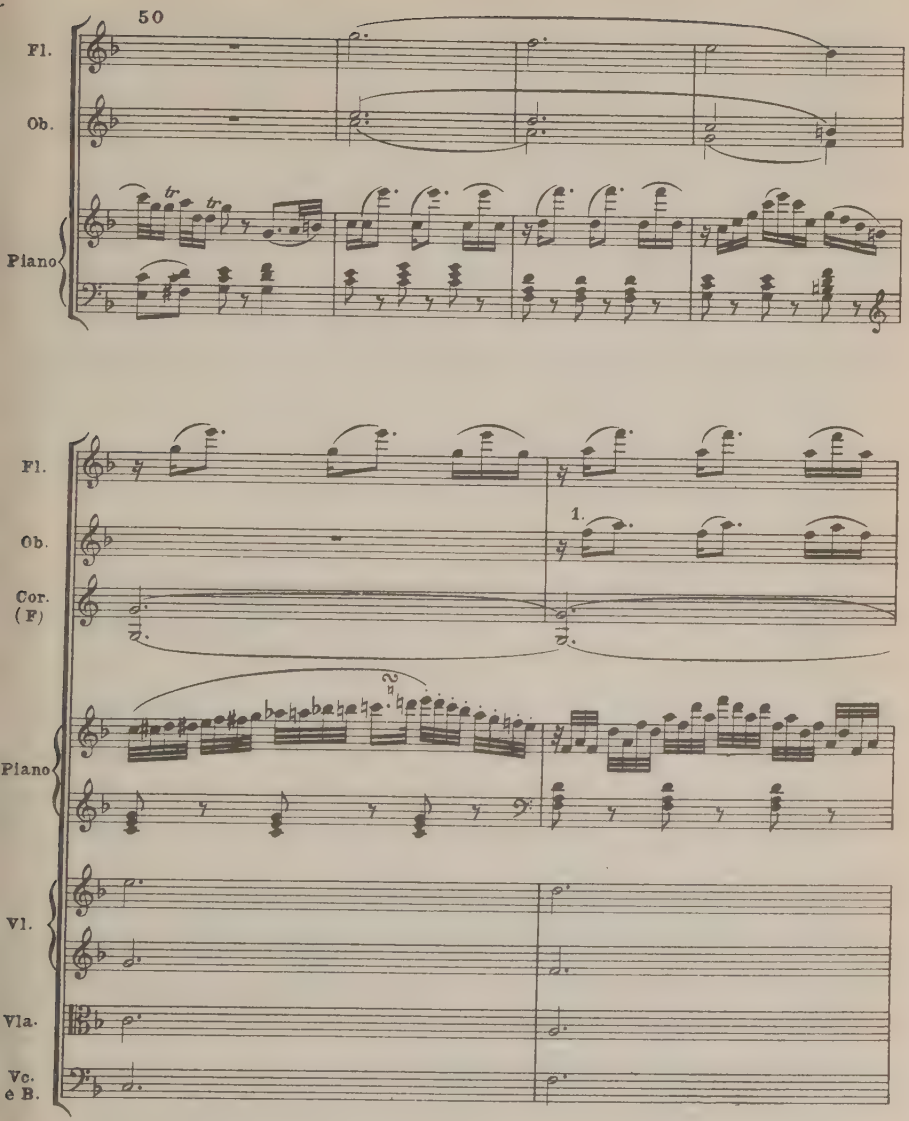

Fl.
Ob.
Fg.
Cor. (F)
Vl.
Vla.
Vc. e B.
1.
tr
20
Solo
Piano
mfp


Fl.
Ob.
Fg.
Cor. (F)
Piano
Vl.
Vla.
Vc. e B.
p
p
p
30
1.
1.
2
2

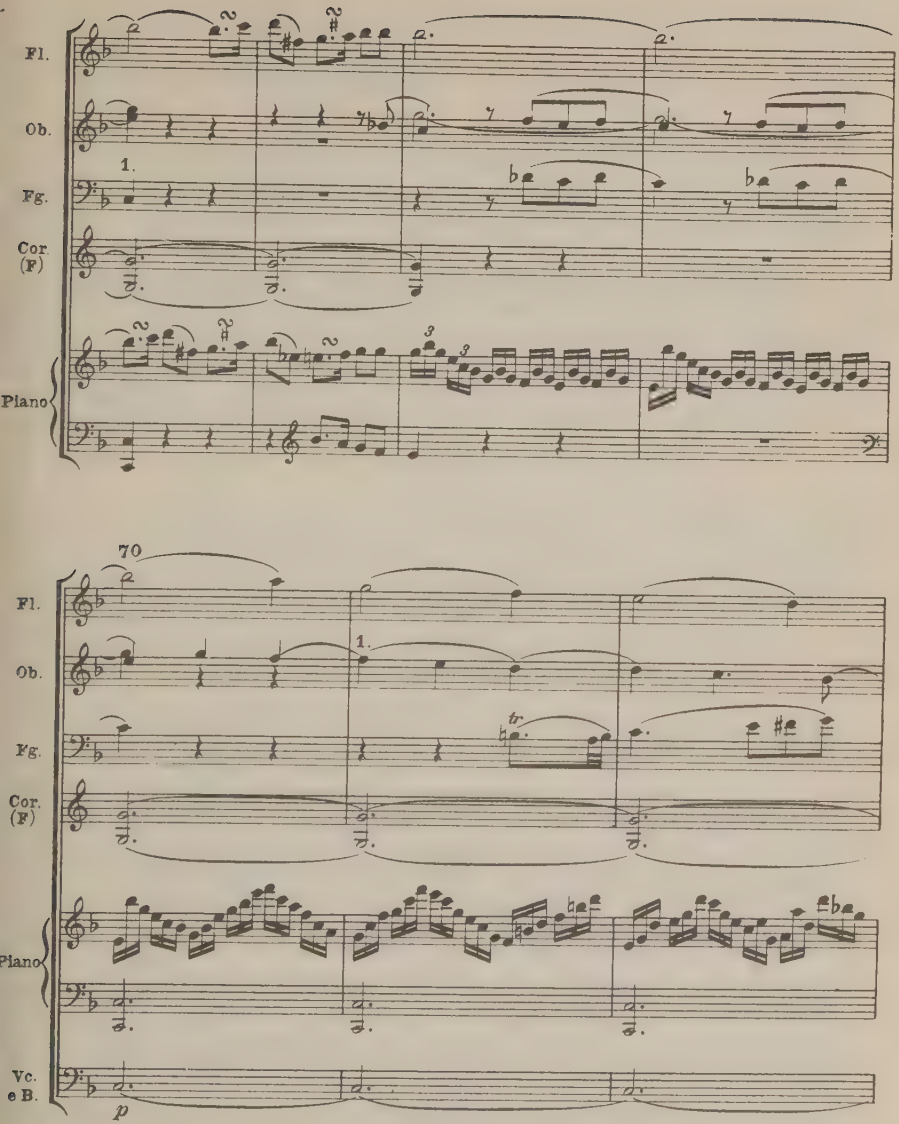

Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.

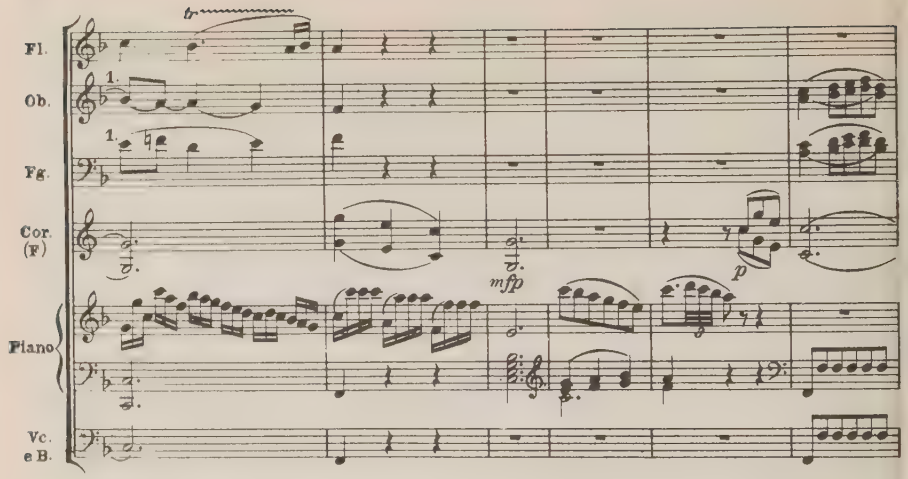

40
Fl.
[p]
zu 2
Cor.
(F)
[p]
lano
Vl.
la.
Vc.
B.

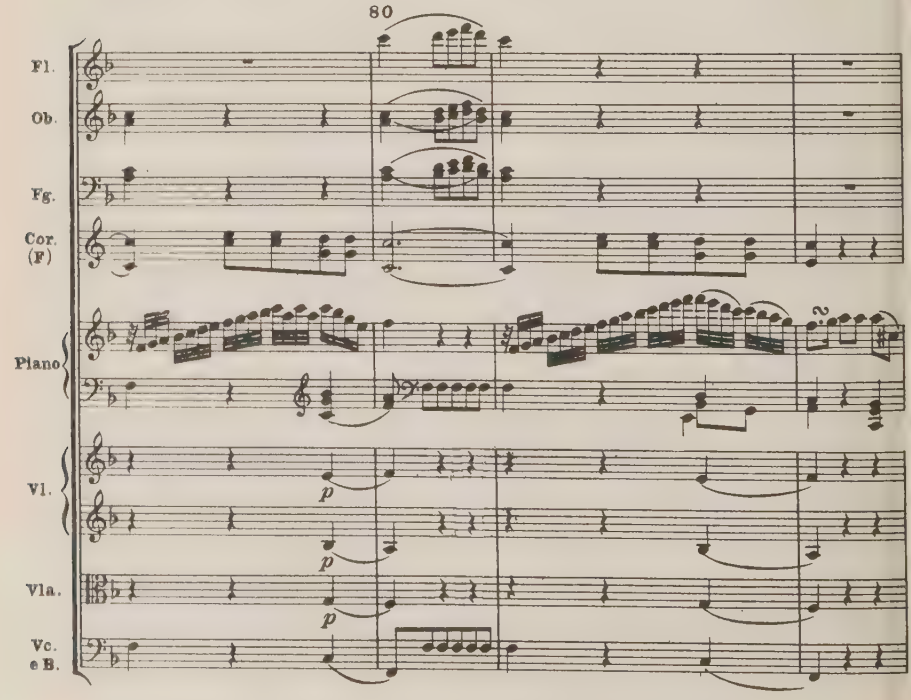

Fl.
Cor. (F)
zu 2
Piano
Vl.
Fl.
Ob.
Fg.
Cor. (F)
1.
1.
Piano
Vl.
Vla.
Vc. e B.

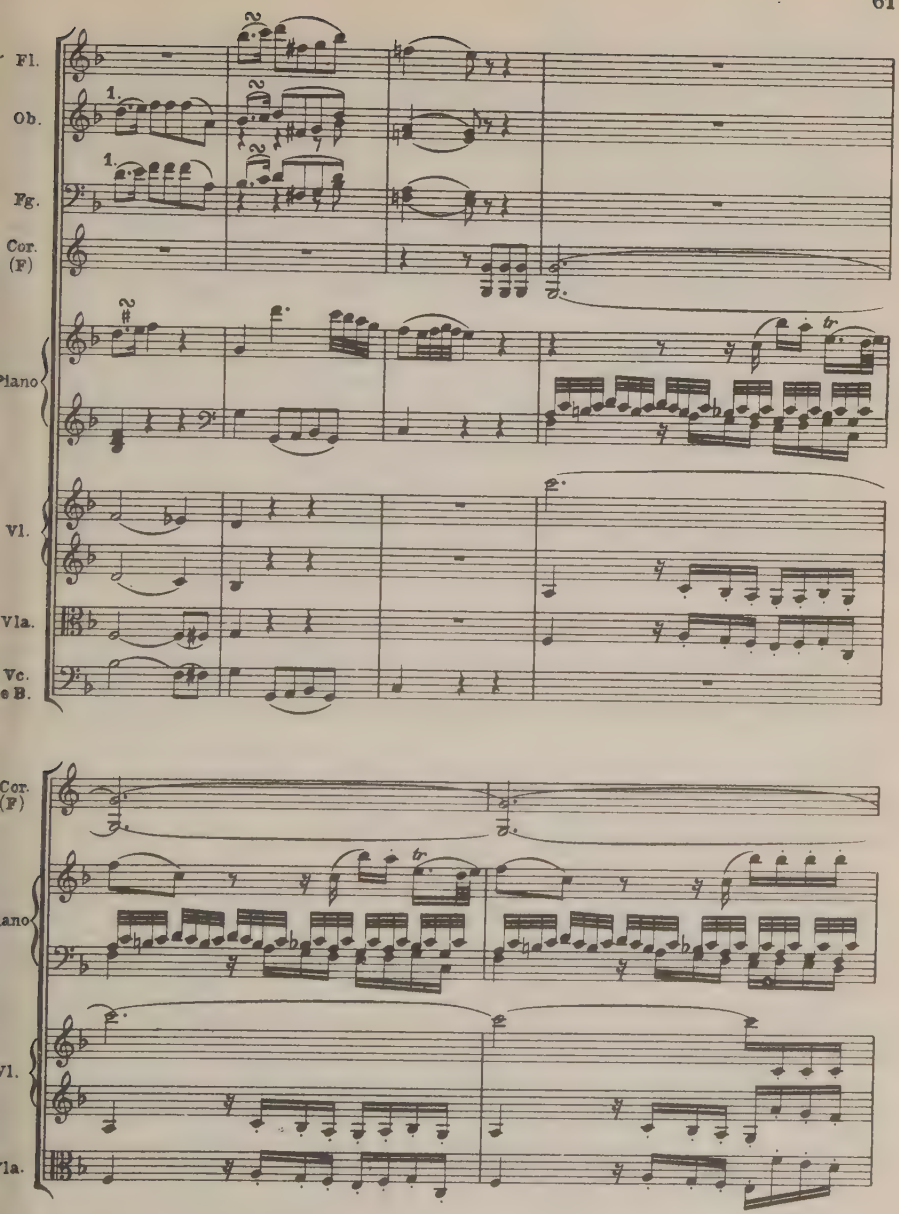

50
Fl.
Ob.
Piano
Fl.
Ob.
Cor. (F)
1.
Piano
Vl.
Vla.
Vc. e B.

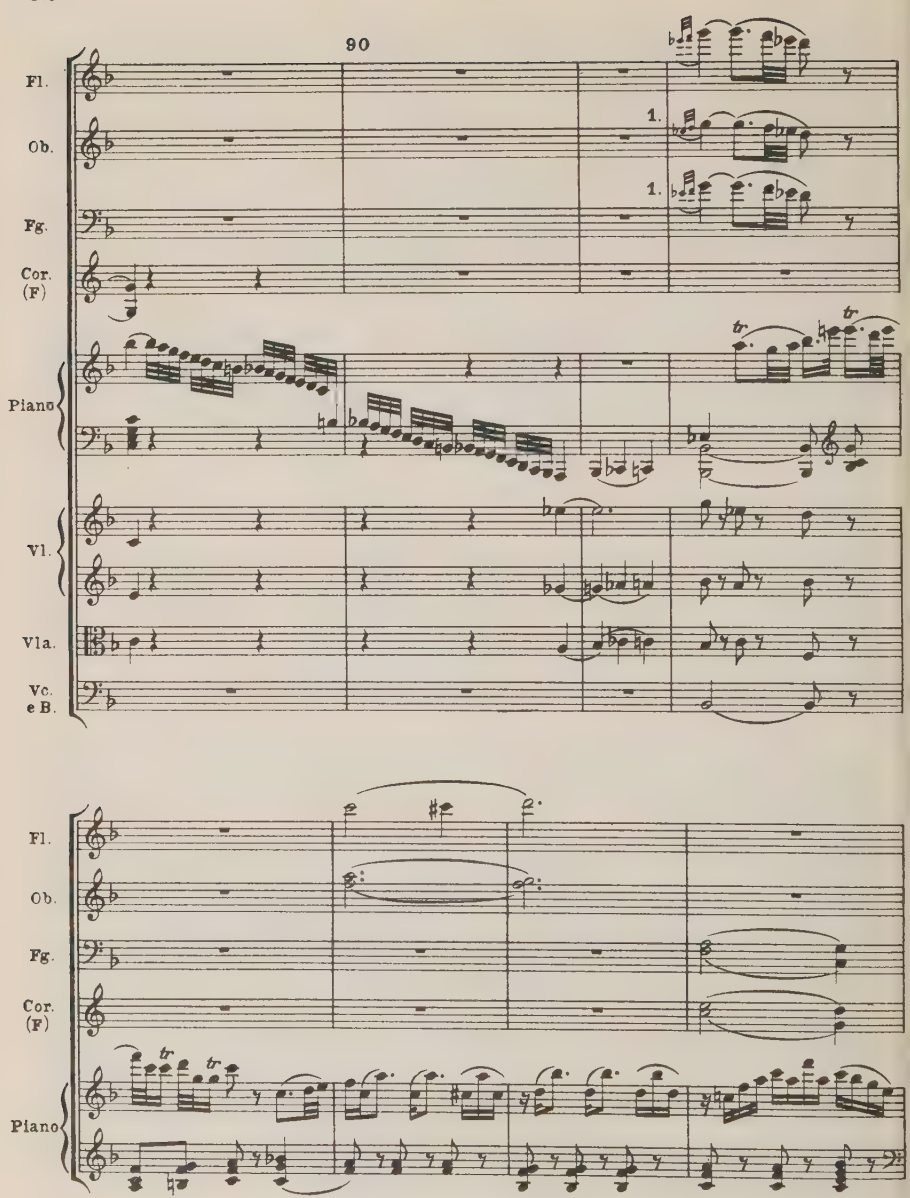
Fl.
Ob.
Fg.
Cor. (F)
Piano
Vl.
Vla.
Vc. e B.
60
Tutti
Solo
mfp
f
p

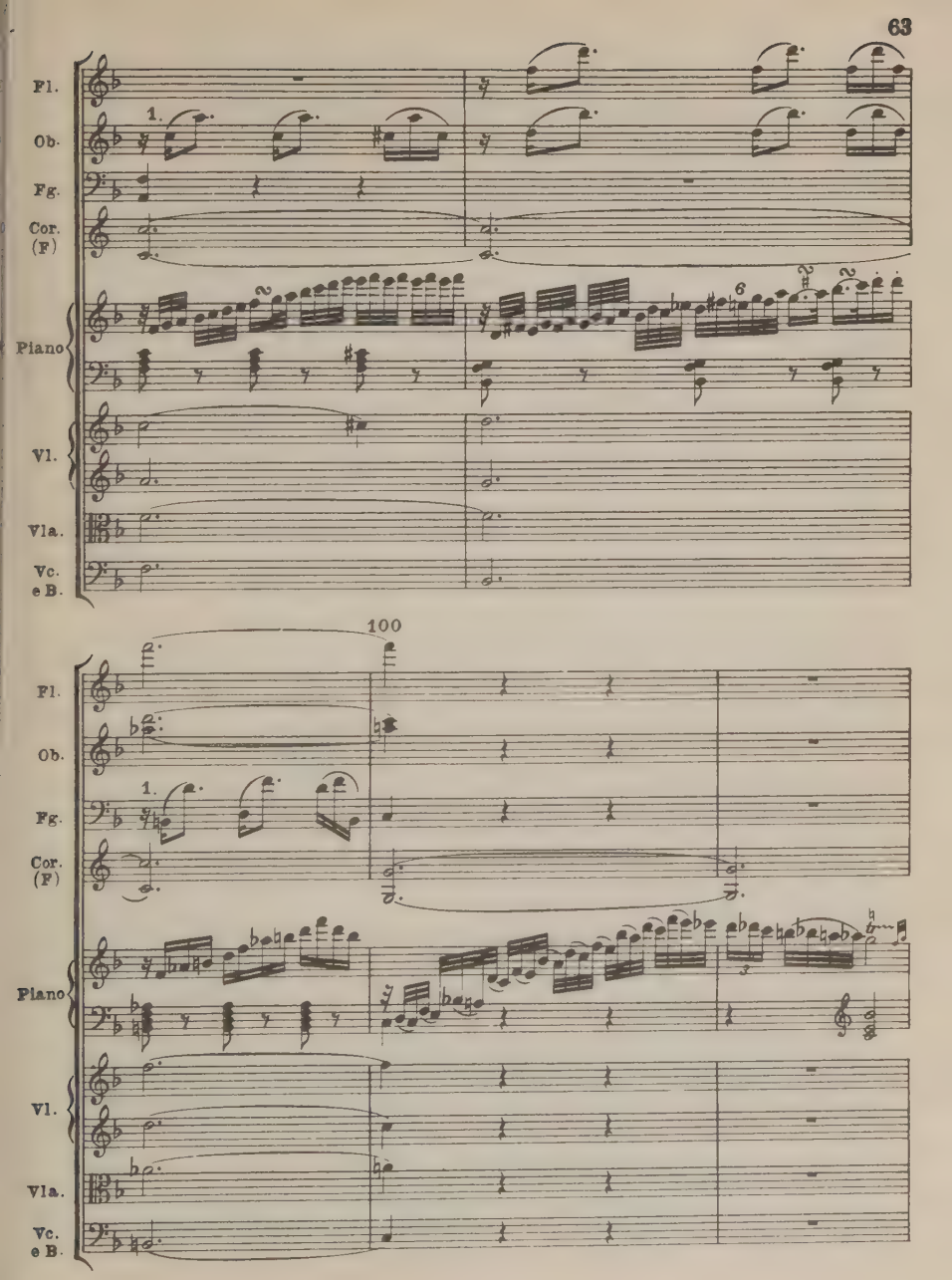

Fl.
Ob.
1.
Fg.
Cor. (F)
Piano
70
Fl.
Ob.
1.
Fg.
tr
Cor. (F)
Piano
Vc. e B.
p

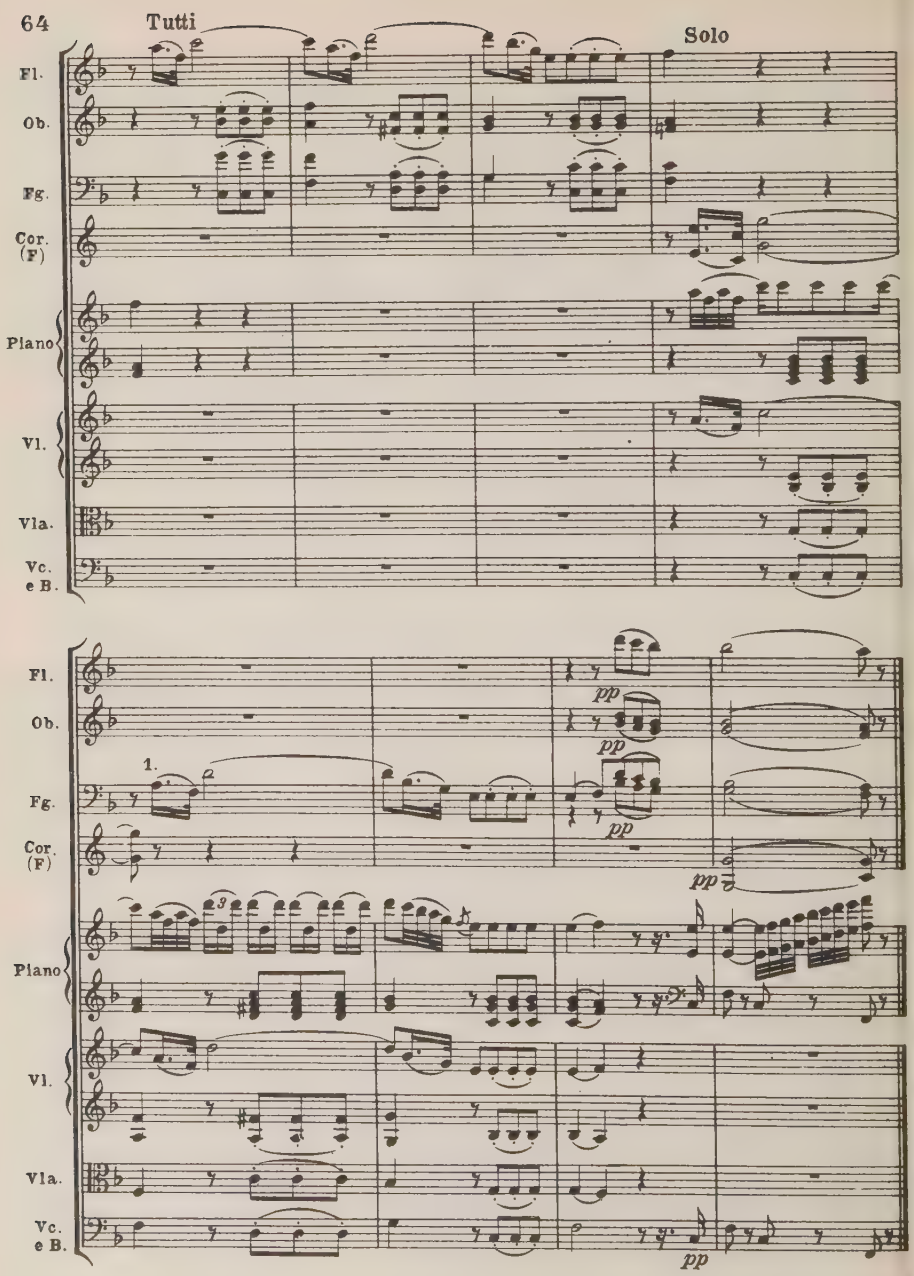

Fl.
Ob.
Fg.
Cor. (F)
Piano
Vc. e B.
mfp
p

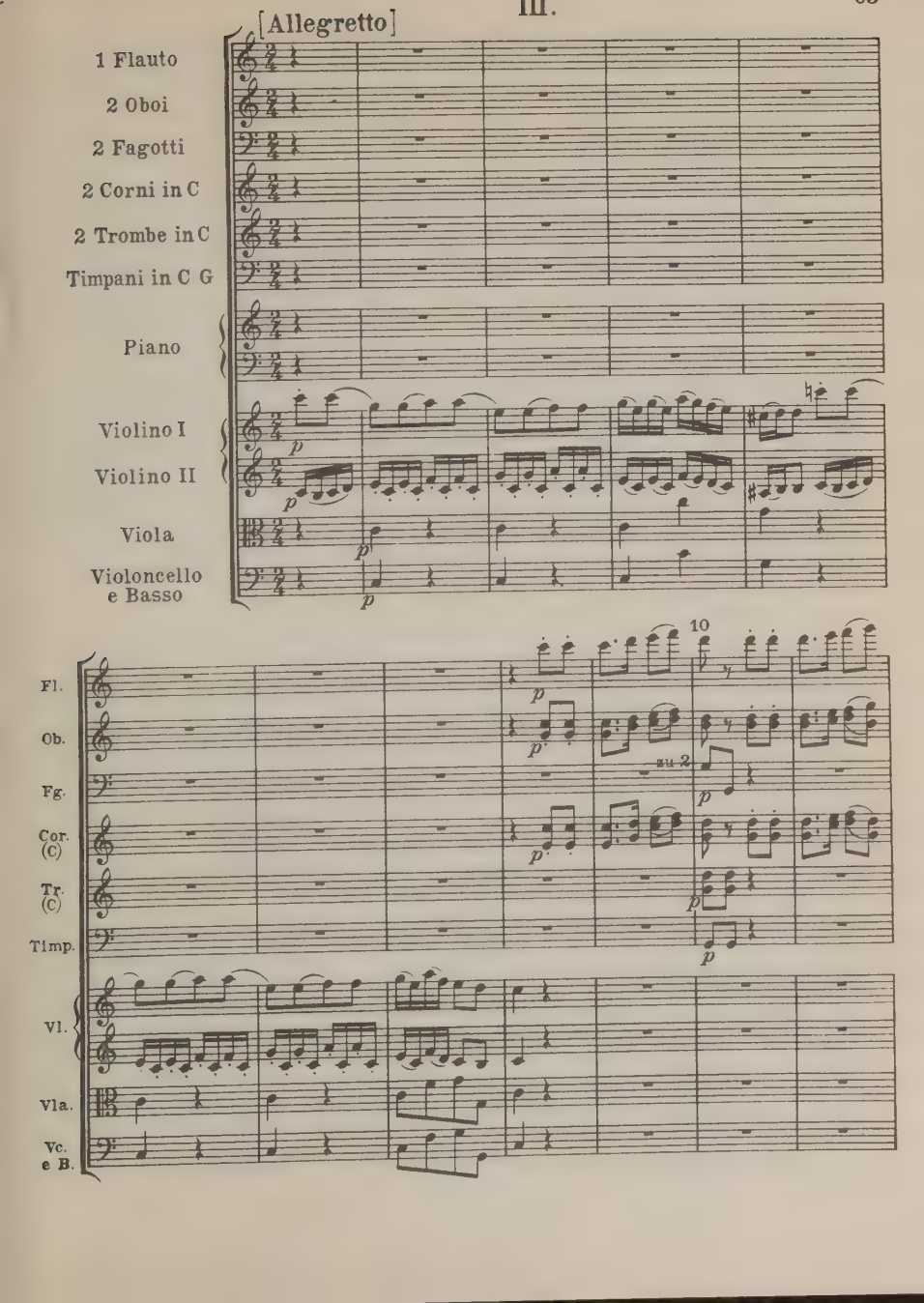

80
Fl.
Ob.
Fg.
Cor. (F)
Piano
Vl.
Vla.
Vc. e B.
p
p
p

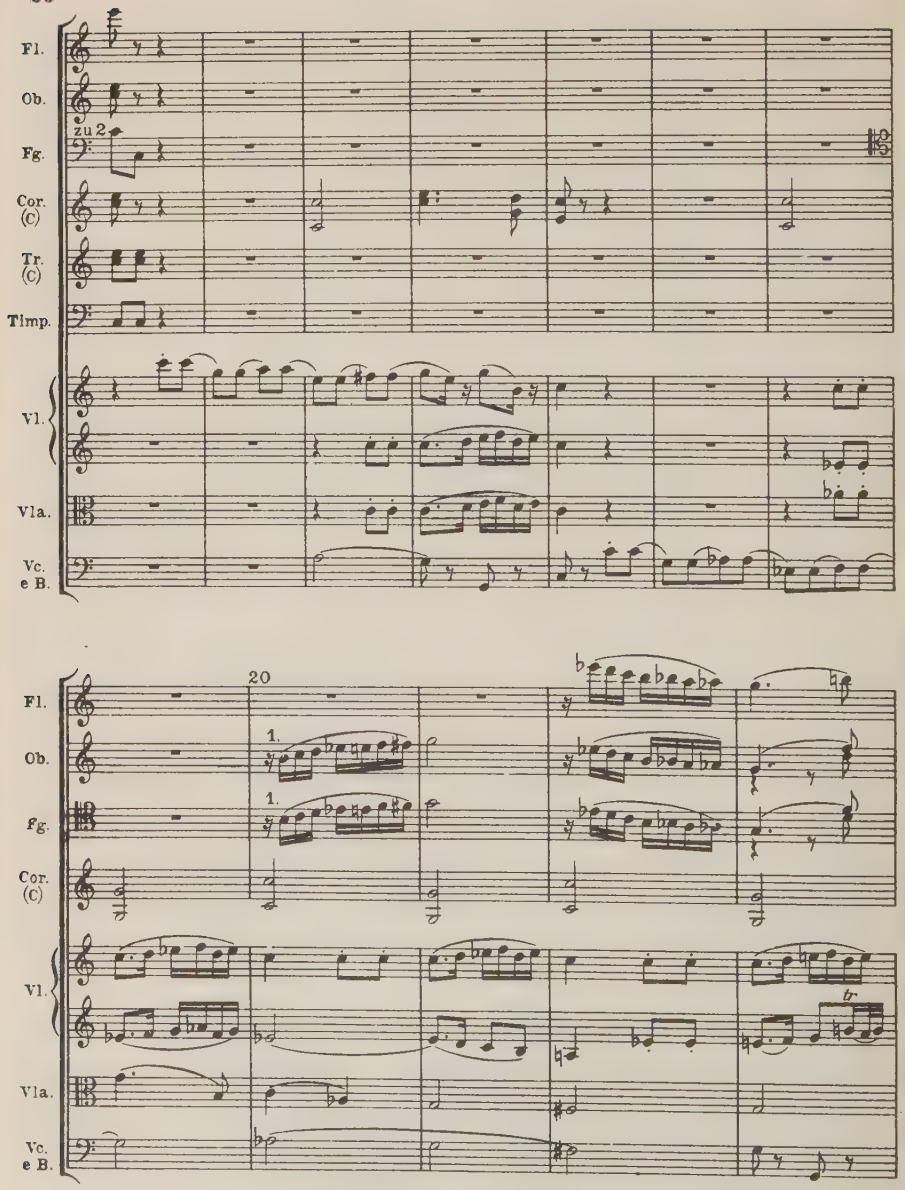

Fl.
Ob.
Fg.
Cor. (F)
Piano
Vl.
Vla.
Vc. e B.
Cor. (F)
ano
Vl.
la.

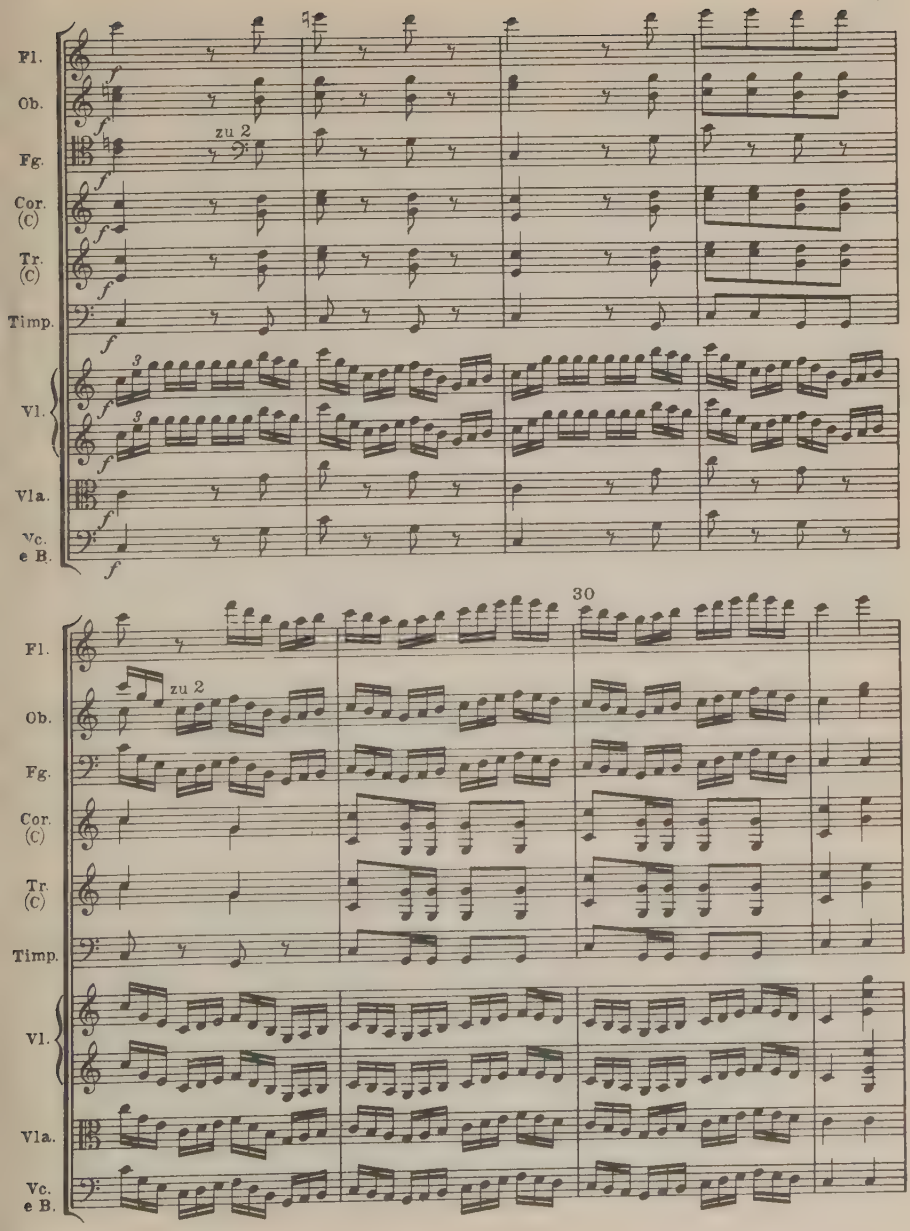

90
Fl.
Ob.
Fg.
Cor. (F)
Piano
Vl.
Vla.
Vc. e B.
1.
1.
tr
tr
Fl.
Ob.
Fg.
Cor. (F)
Piano
tr
tr

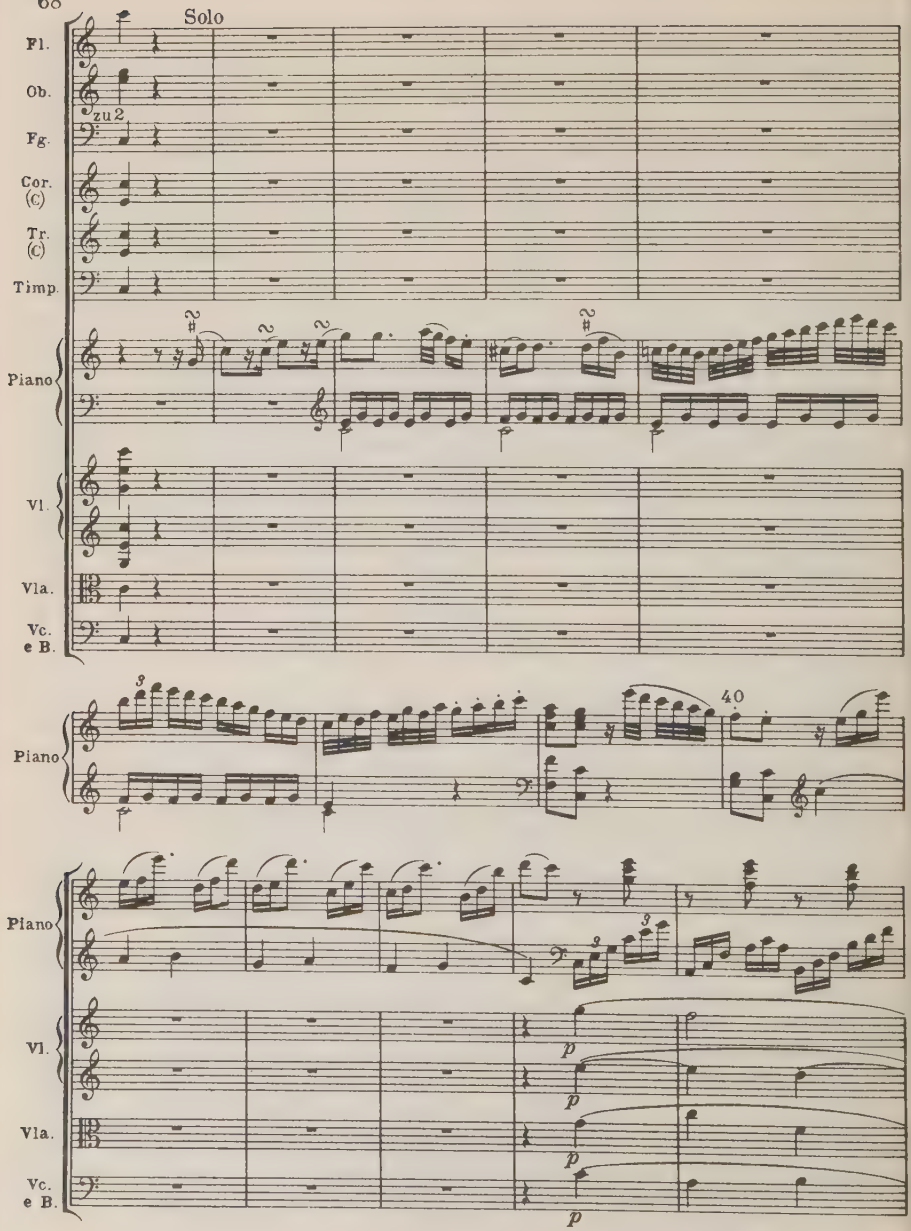

Fl.
Ob.
Fg.
Cor. (F)
Piano
Vl.
Vla.
Vc. e B.
1.
100

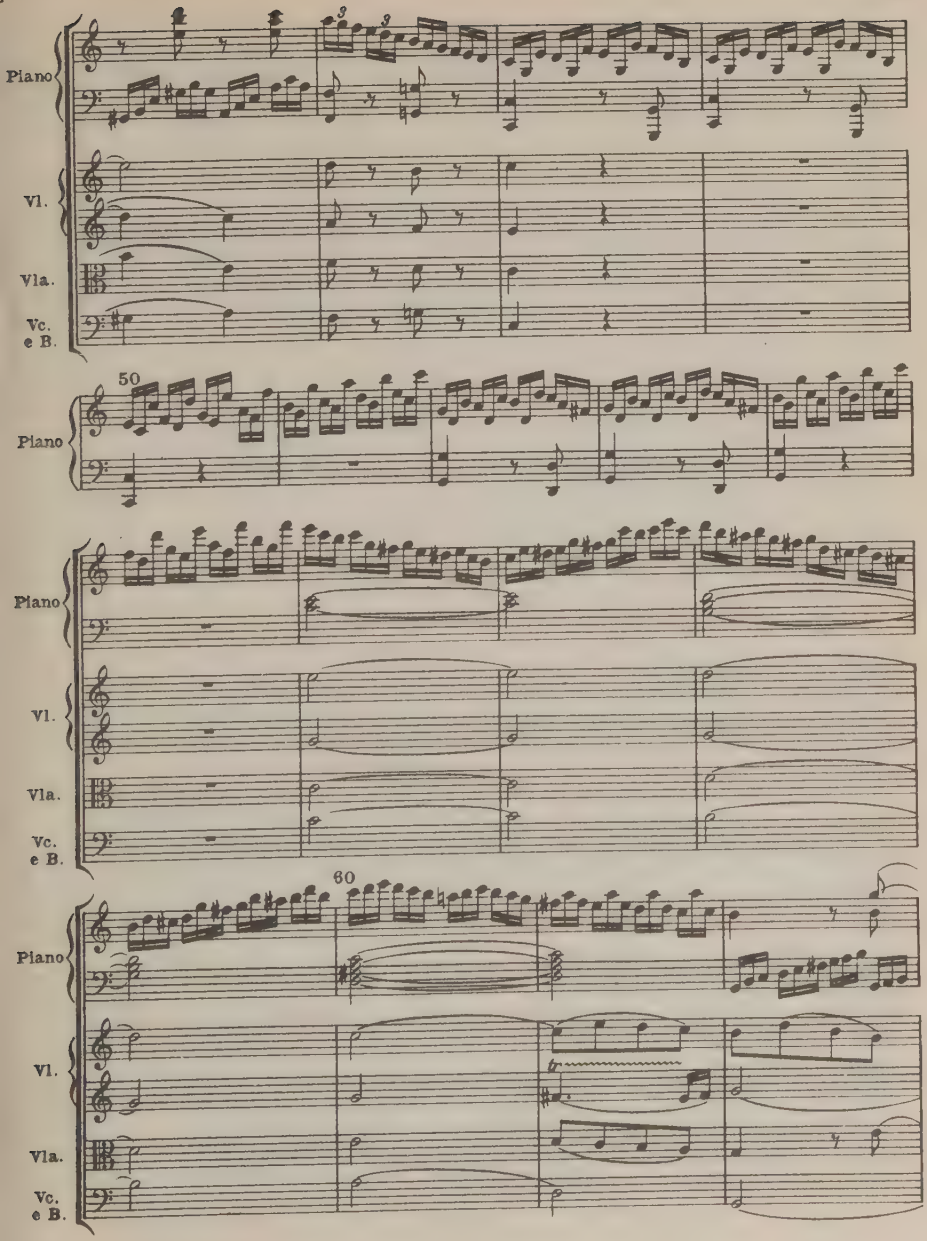

64
Tutti
Solo
Fl.
Ob.
Fg.
Cor. (F)
Piano
Vl.
Vla.
Vc. e B.
1.
pp
pp
pp
pp
pp

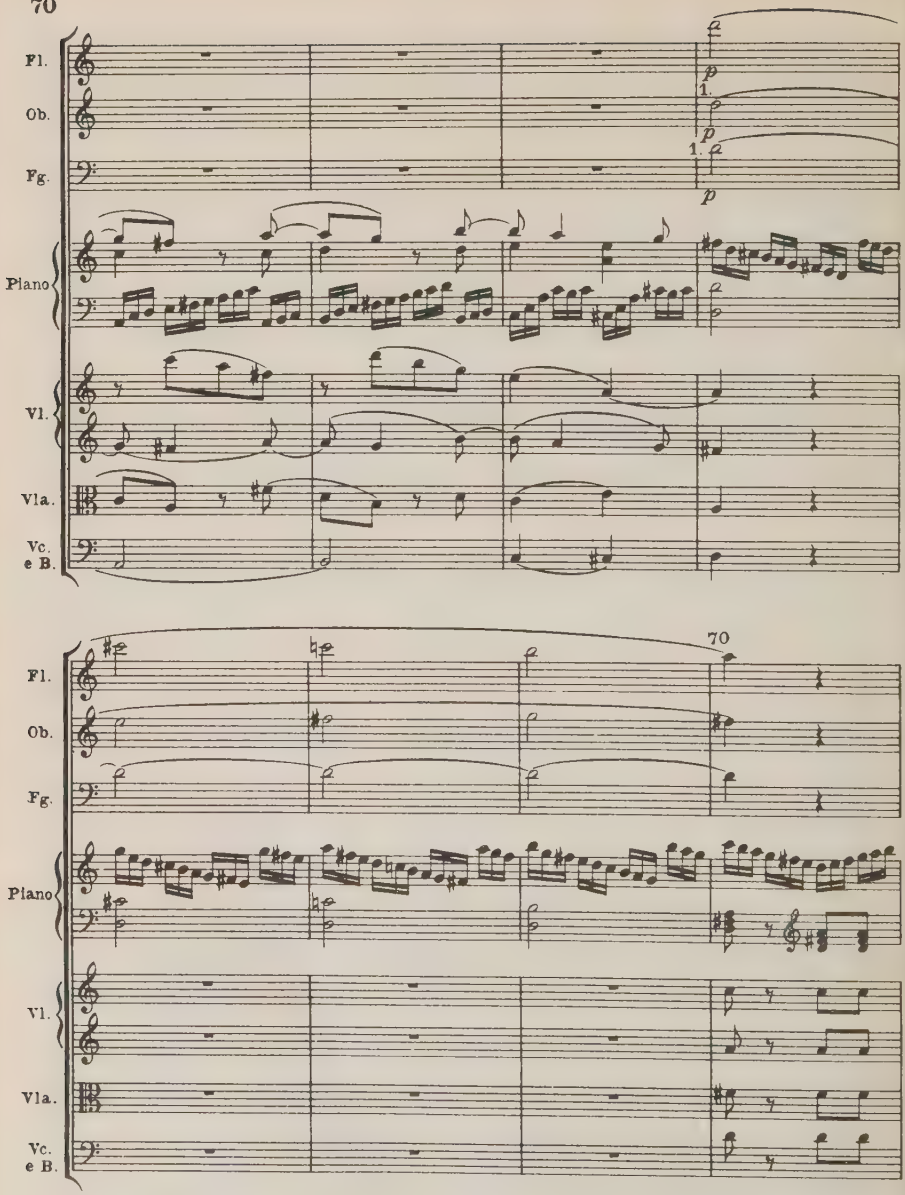

[Allegretto]
1 Flauto
2 Oboi
2 Fagotti
2 Corni in C
2 Trombe in C
Timpani in C G
Piano
Violino I
Violino II
Viola
Violoncello e Basso
10
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. e B.
zu 2

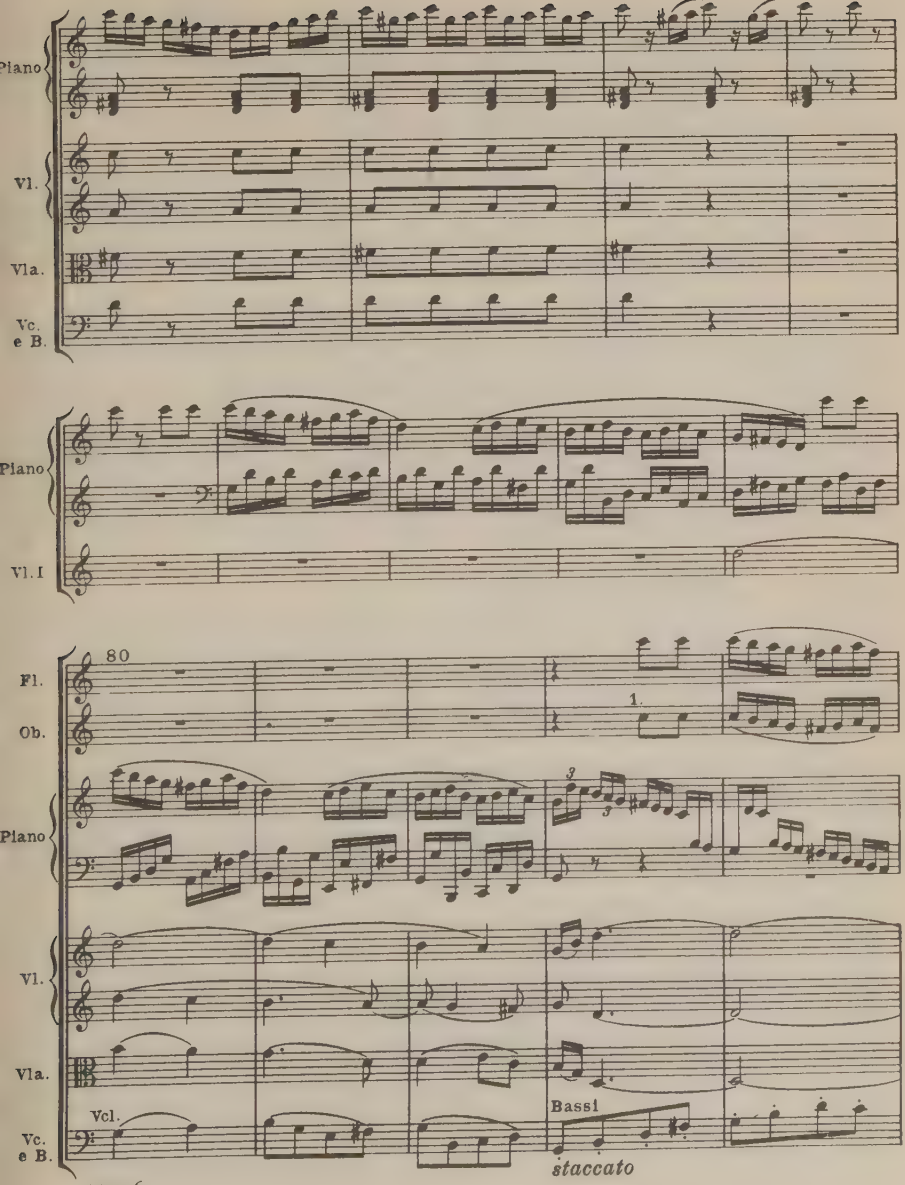

Fl.
Ob.
zu 2
Fg.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. e B.
20
1.
1.

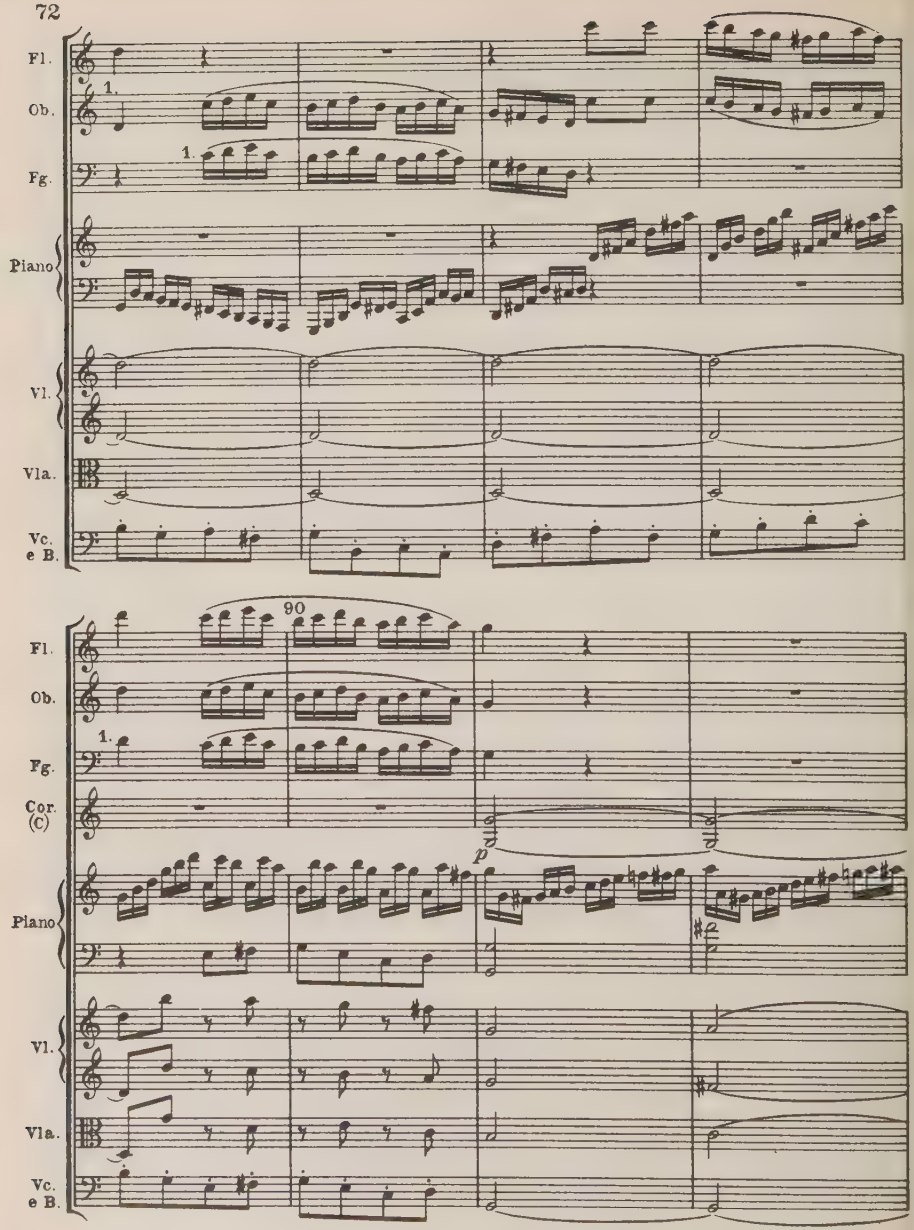

Fl.
Ob.
Fg.
zu 2
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. e B.
30
zu 2

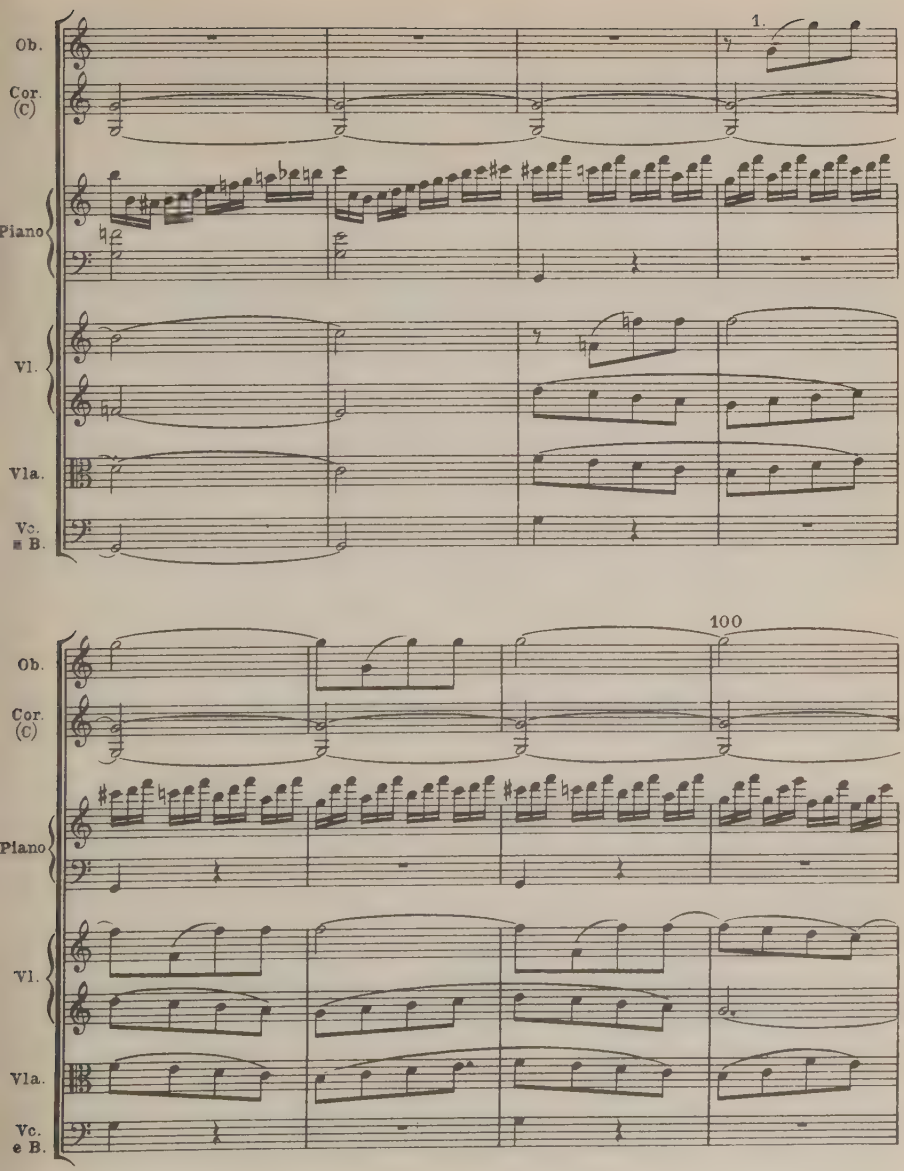

Solo
Fl.
Ob.
zu 2
Fg.
Cor. (C)
Tr. (C)
Timp.
Piano
Vl.
Vla.
Vc. e B.
40
p

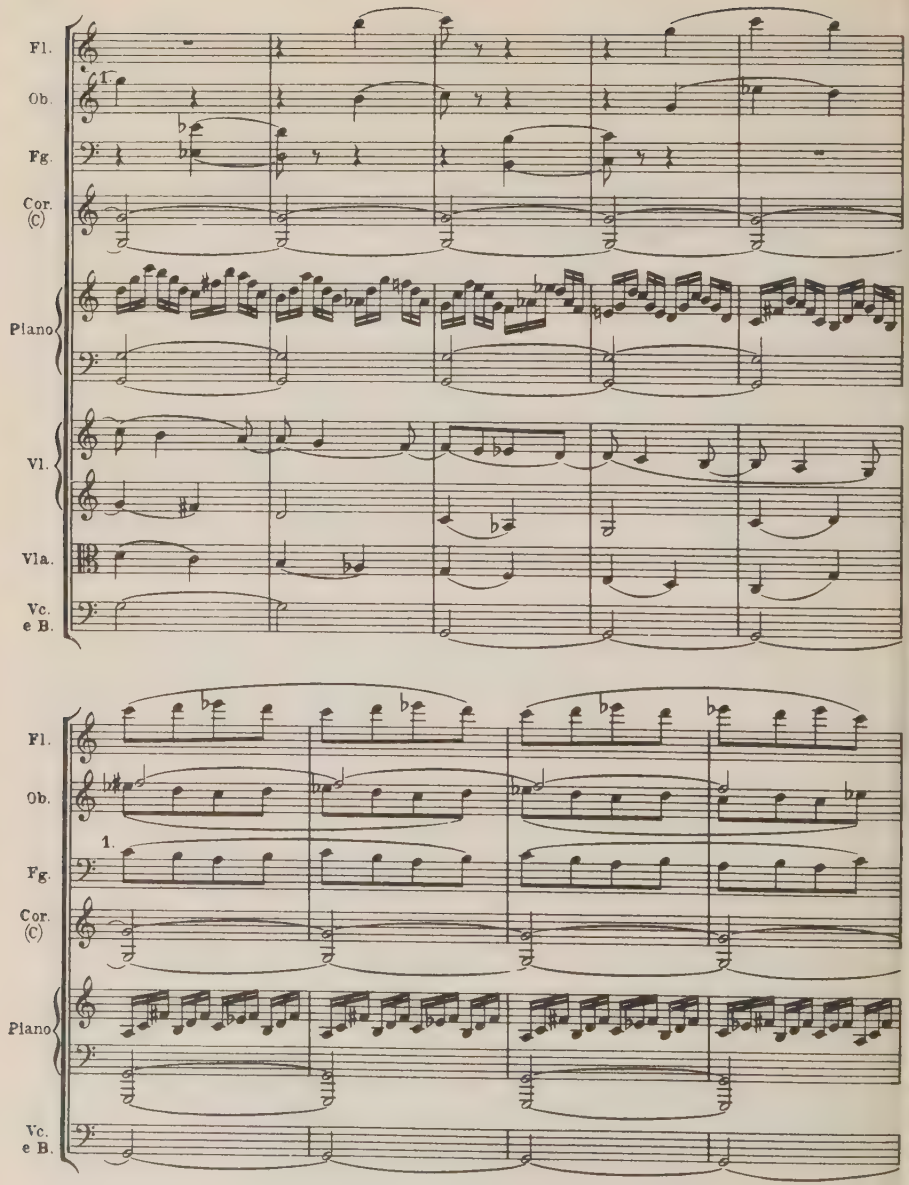

Piano
Vl.
Vla.
Vc.
e B.
50
Piano
Piano
Vl.
Vla.
Vc.
e B.
60
Piano
Vl.
Vla.
Vc.
e B.

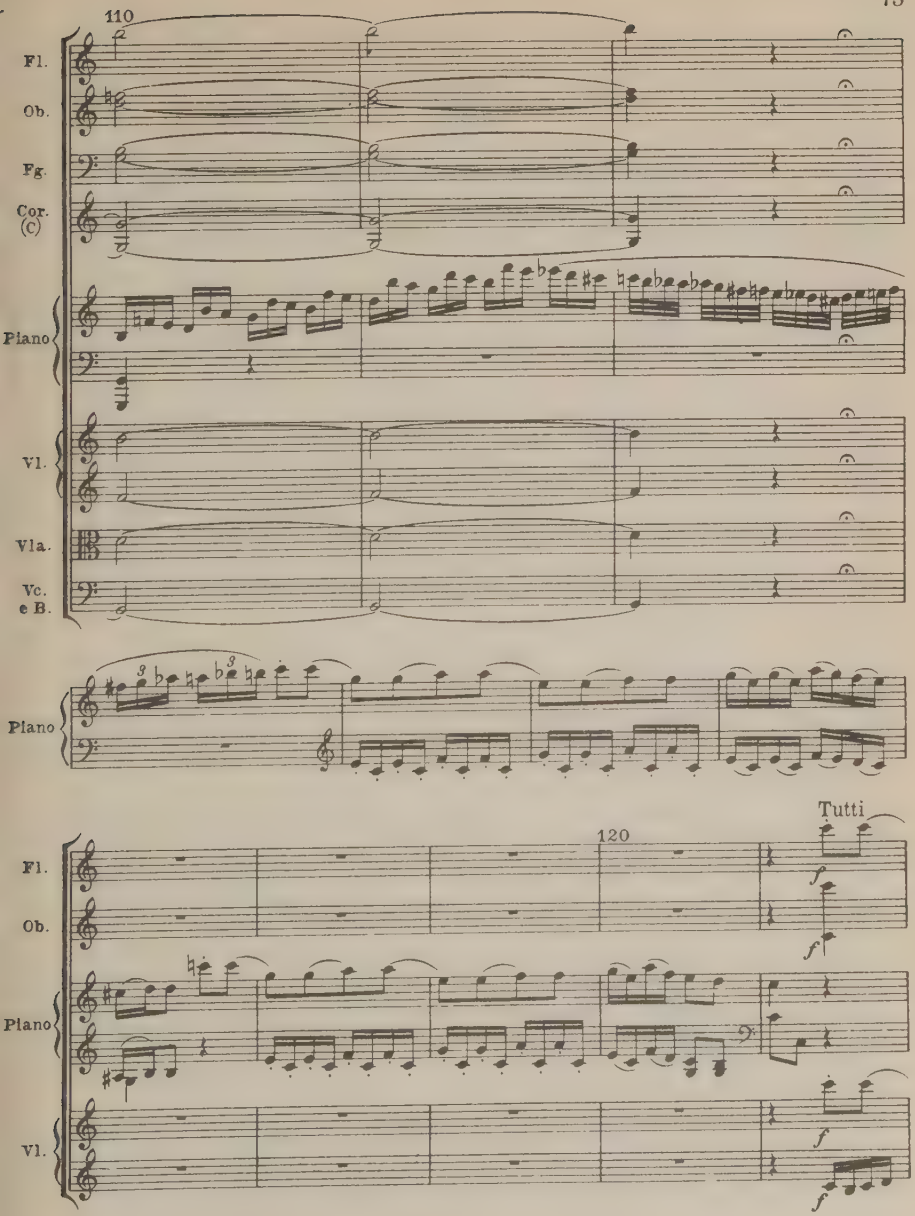

Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
p
1.
p
1.
p
70
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.

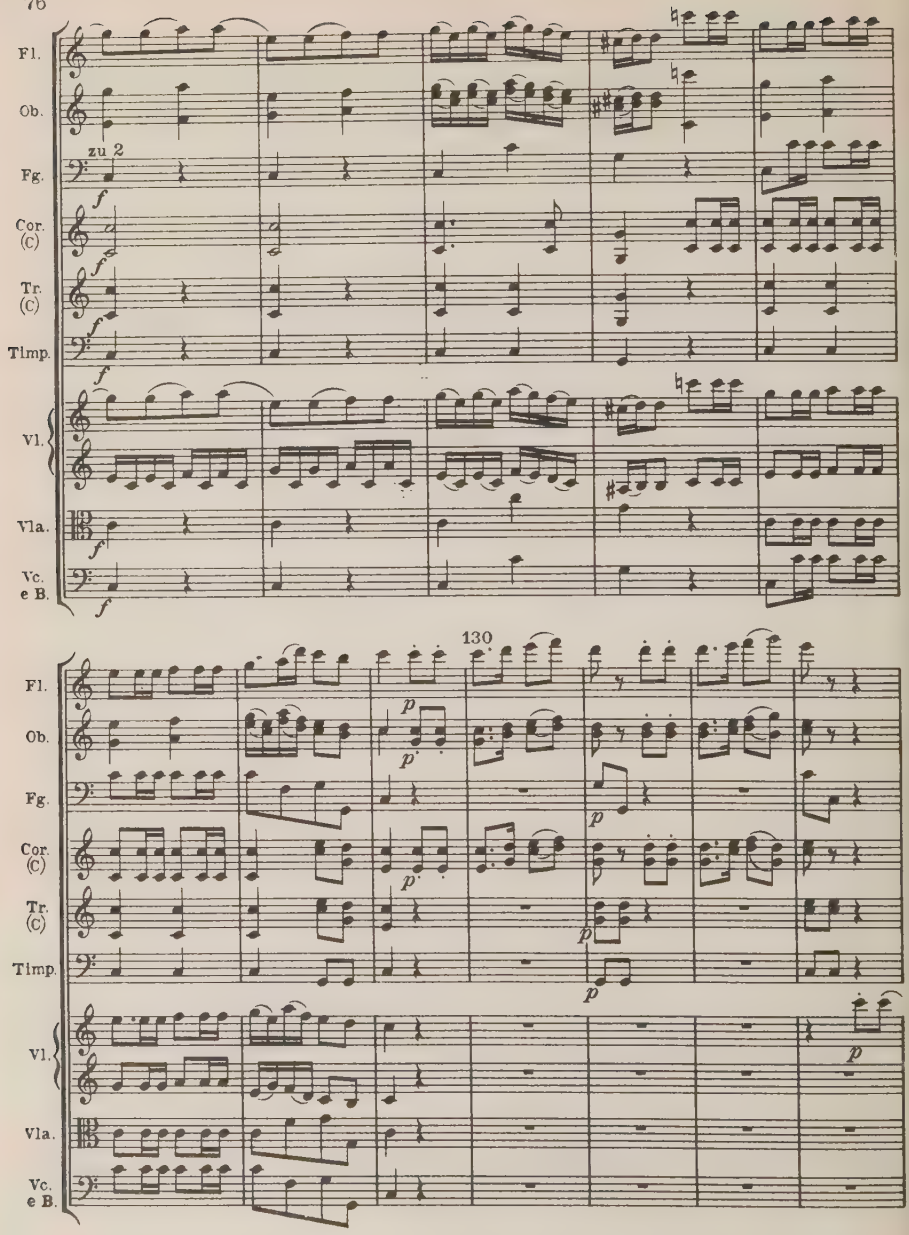

Piano
Vl.
Vla.
Vc.
e B.
Piano
Vl. I
80
Fl.
Ob.
1.
Piano
Vl.
Vla.
Vcl.
Vc.
e B.
Bassi
staccato

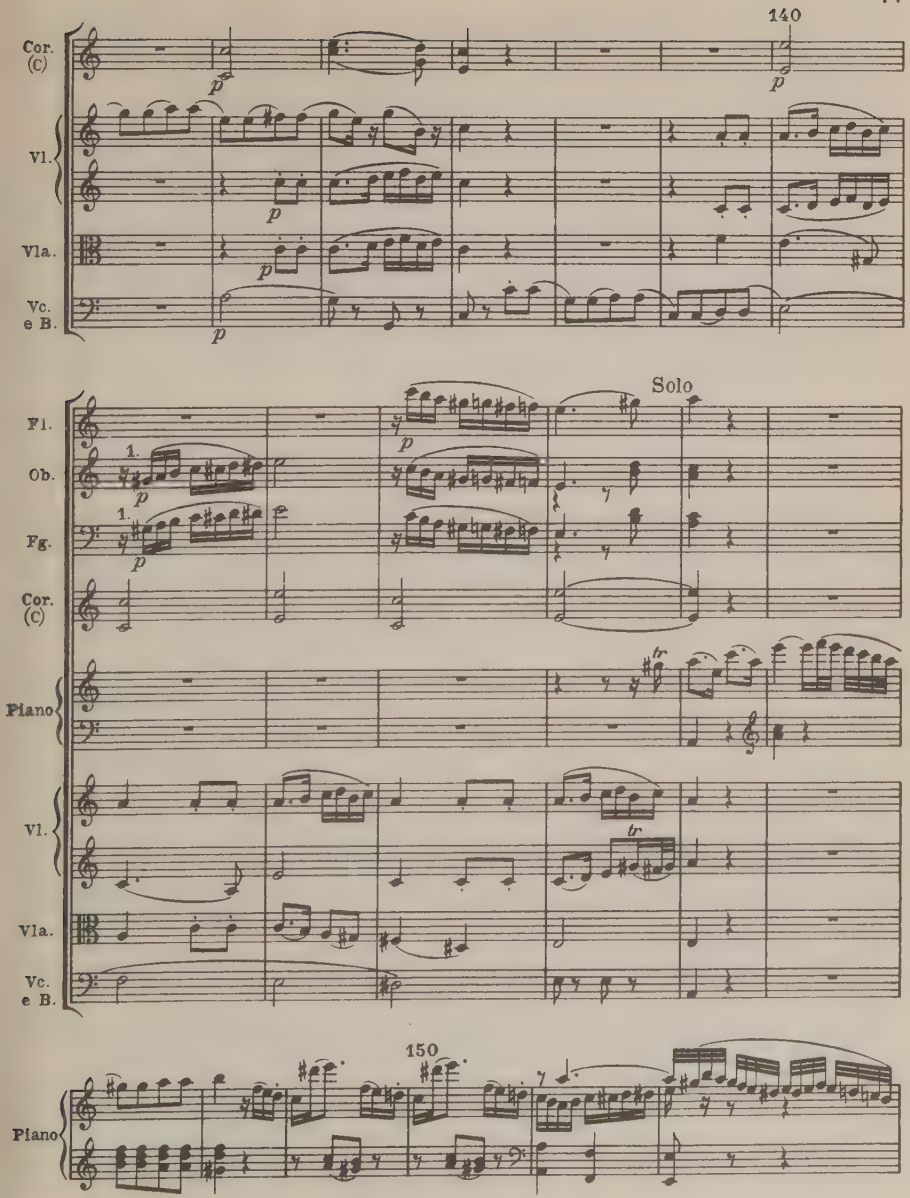

Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
1.
90
Cor.
(C)
p

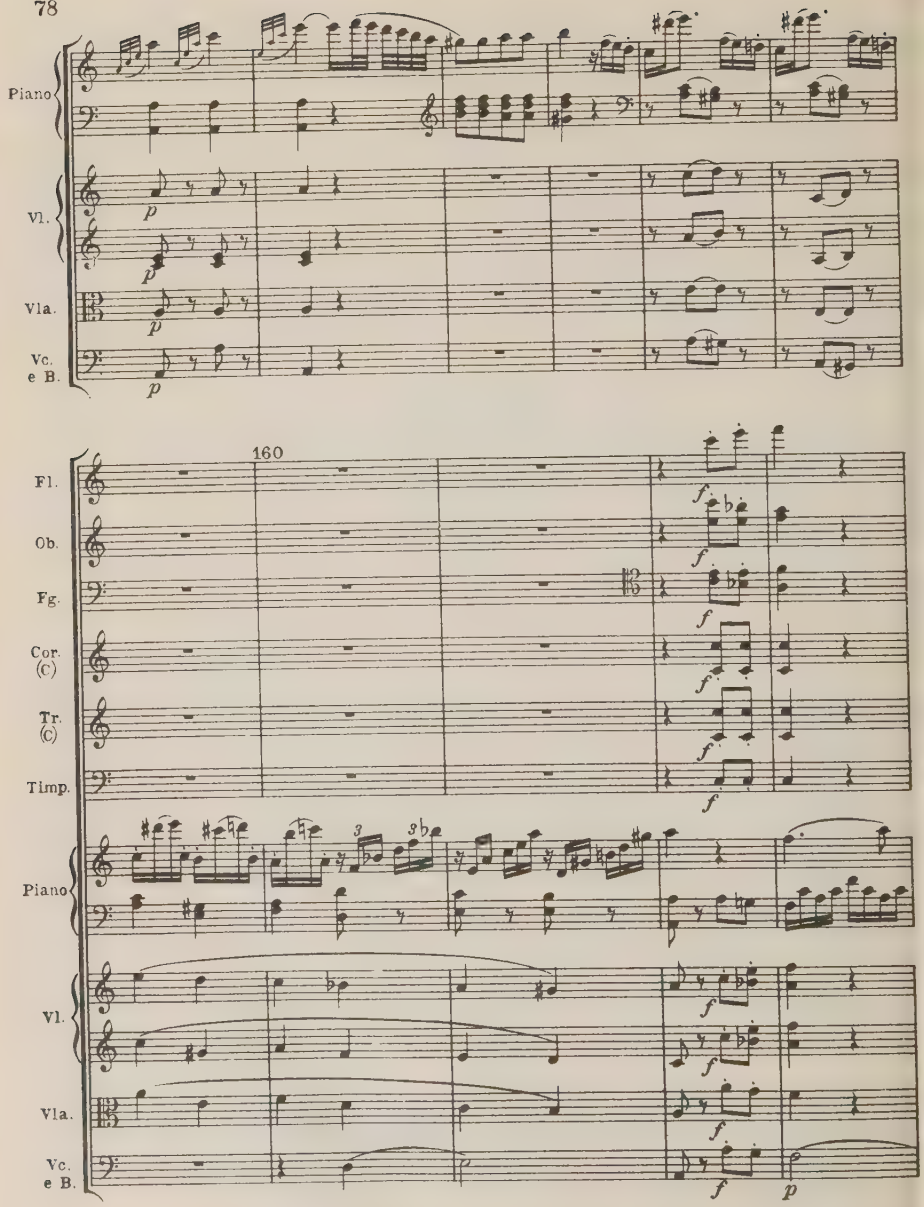

1.
Ob.
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.
100
Ob.
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.

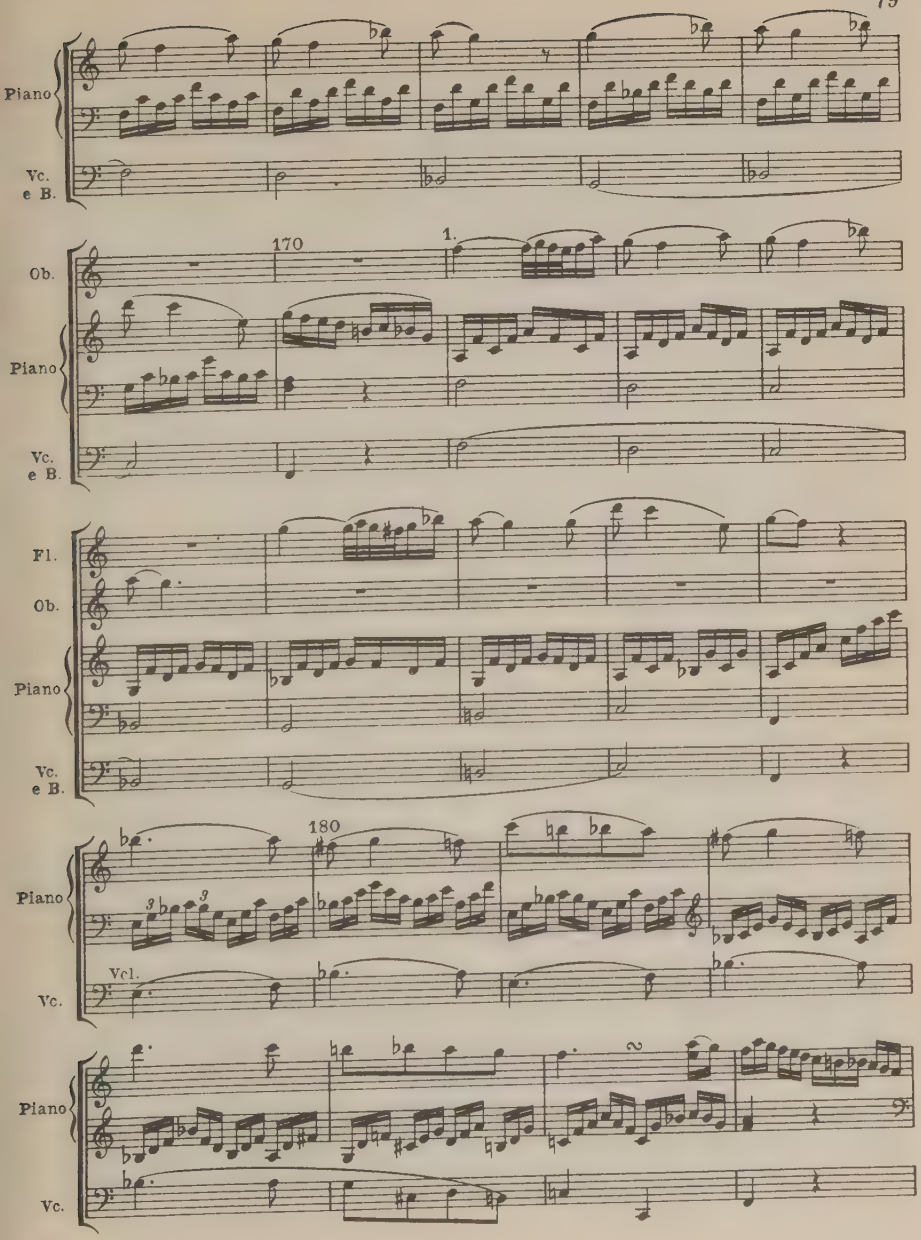

Fl.
Ob.
Fg.
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.
1.
Fl.
Ob.
Fg.
Cor. (C)
Piano
Vc. e B.
1.

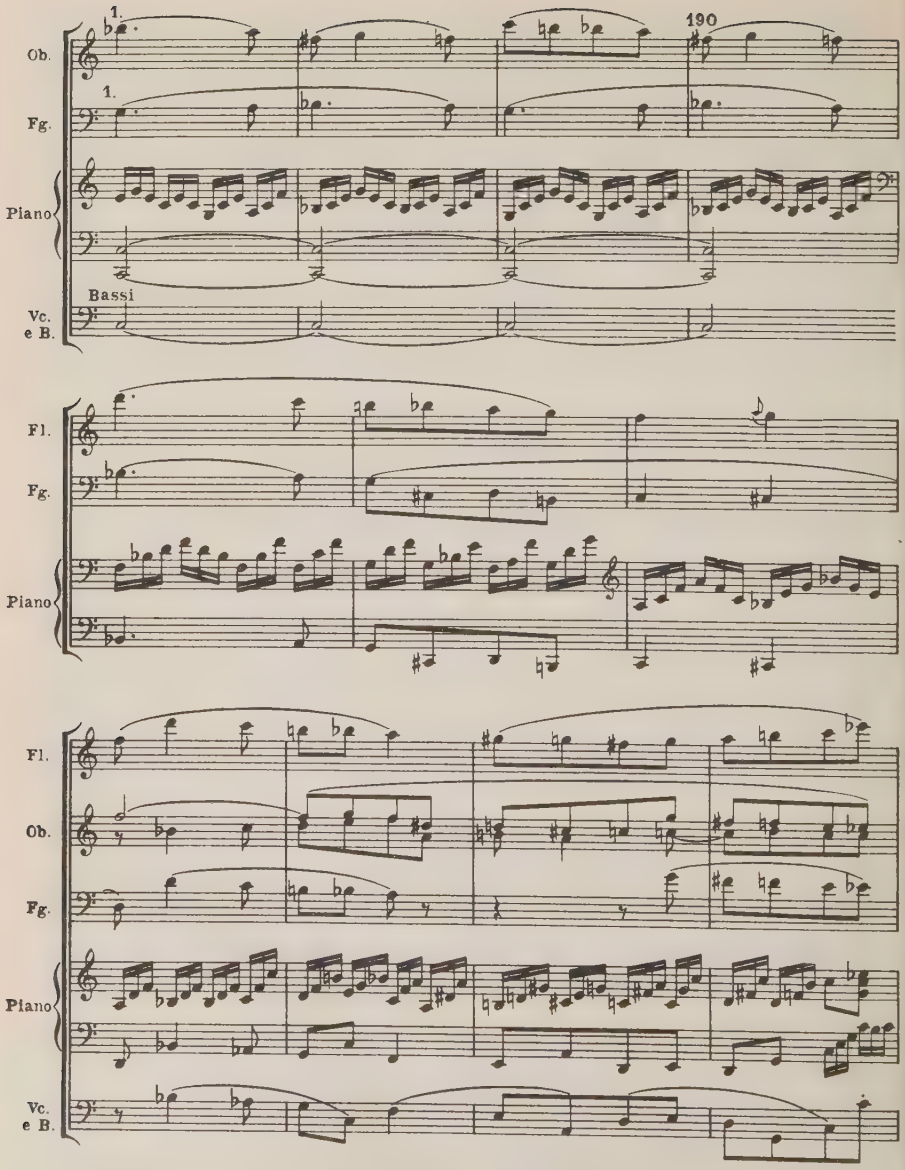

110
Fl.
Ob.
Fg.
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.
Piano
120
Tutti
Fl.
Ob.
Piano
Vl.
f
f
f
f

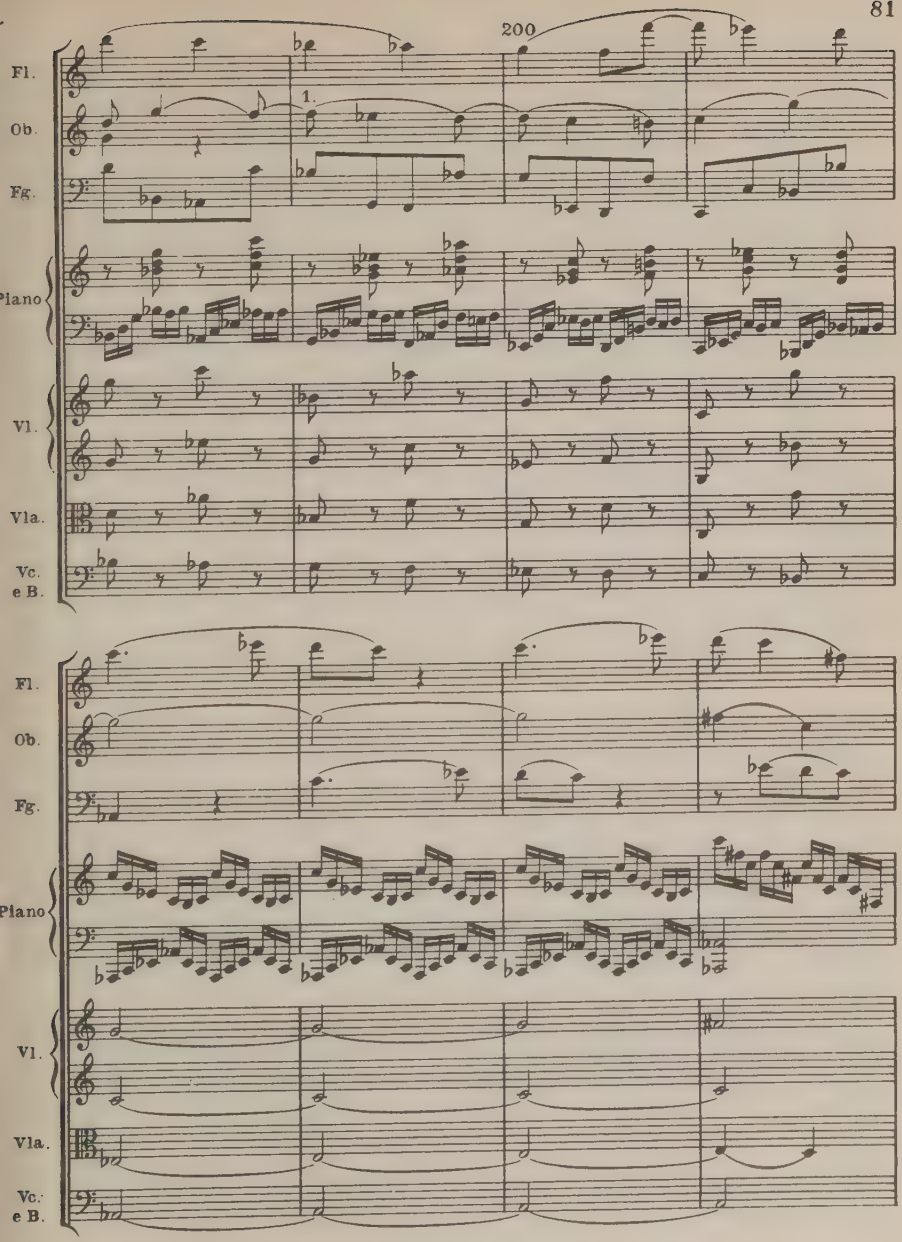

Fl.
Ob.
Fg.
zu 2
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. e B.
130

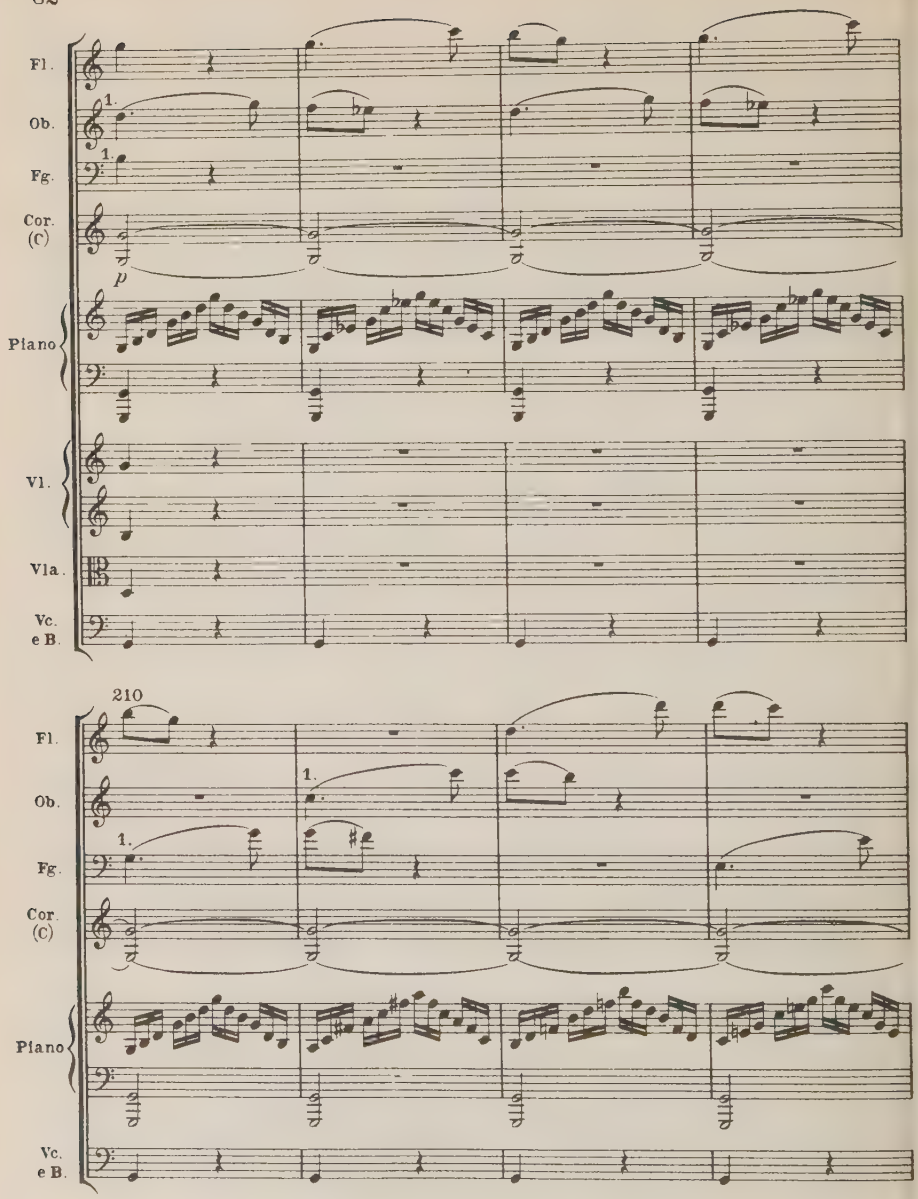

140
Cor. (C)
Vl.
Vla.
Vc. e B.
Solo
Fl.
Ob.
Fg.
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.
150
Piano

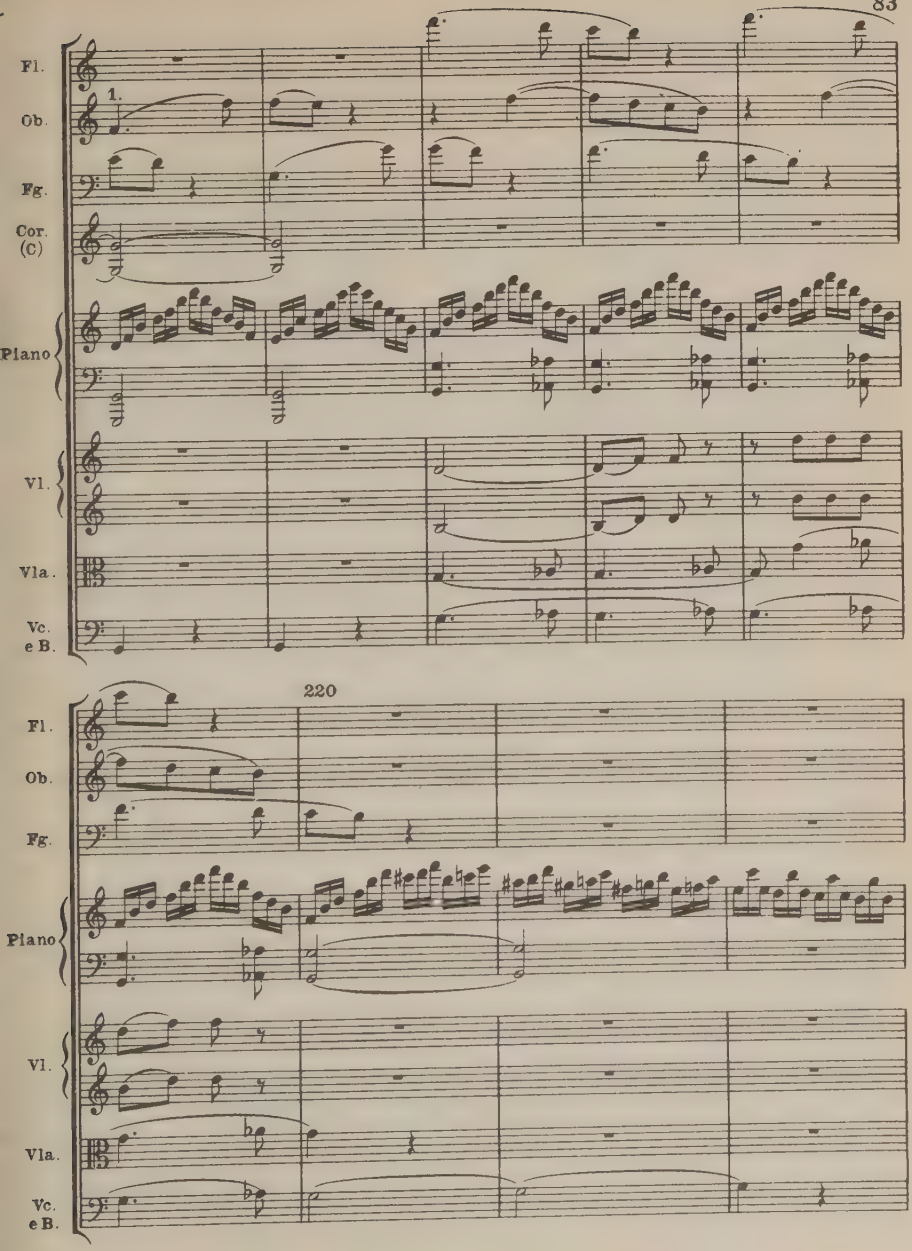

Piano
Vl.
Vla.
Vc.
e B.
160
Fl.
Ob.
Fg.
Cor.
(C)
Tr.
(C)
Timp.
Piano
Vl.
Vla.
Vc.
e B.

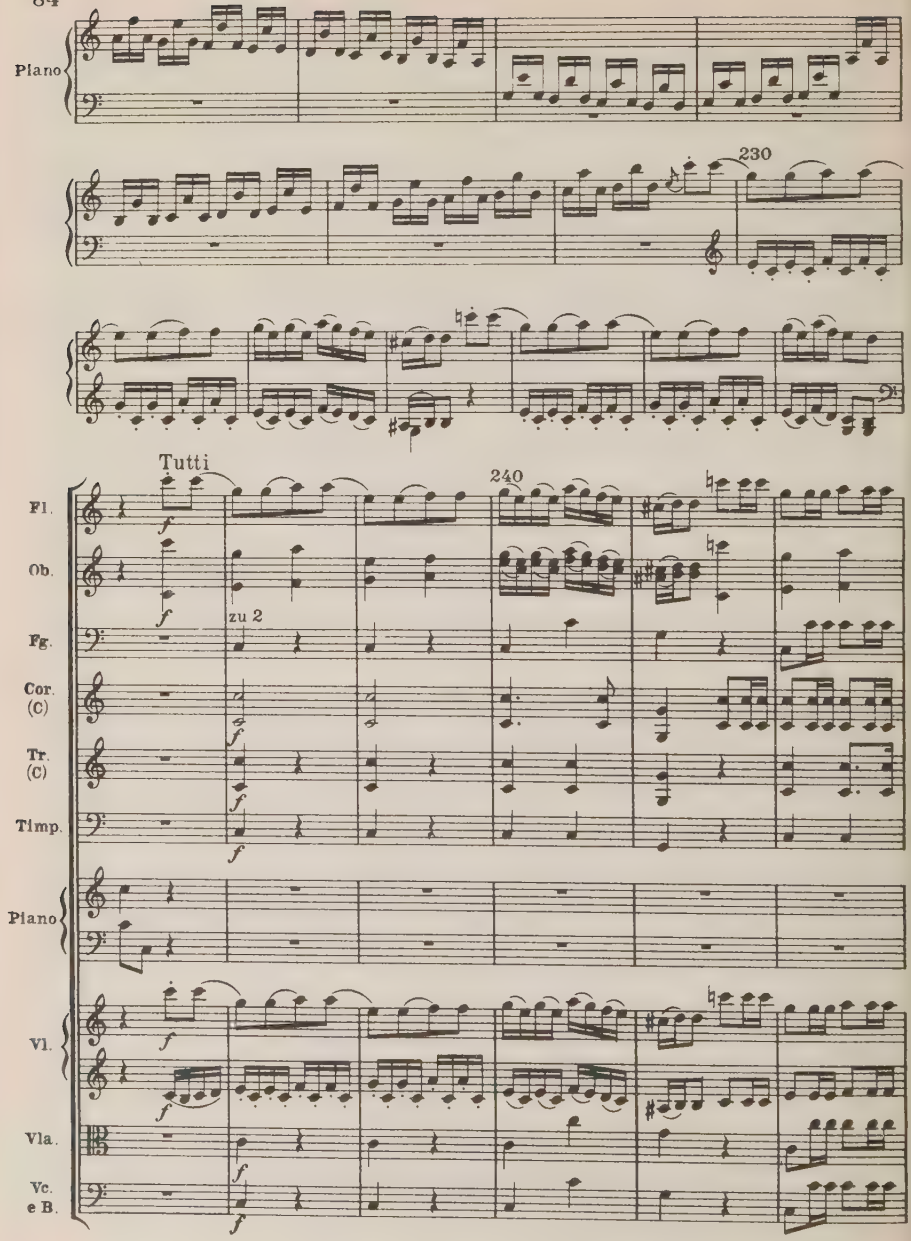

Piano
Vc. e B.
170
1.
Ob.
Piano
Vc. e B.
Fl.
Ob.
Piano
Vc. e B.
180
Piano
Vcl.
Vc.
Piano
Vc.

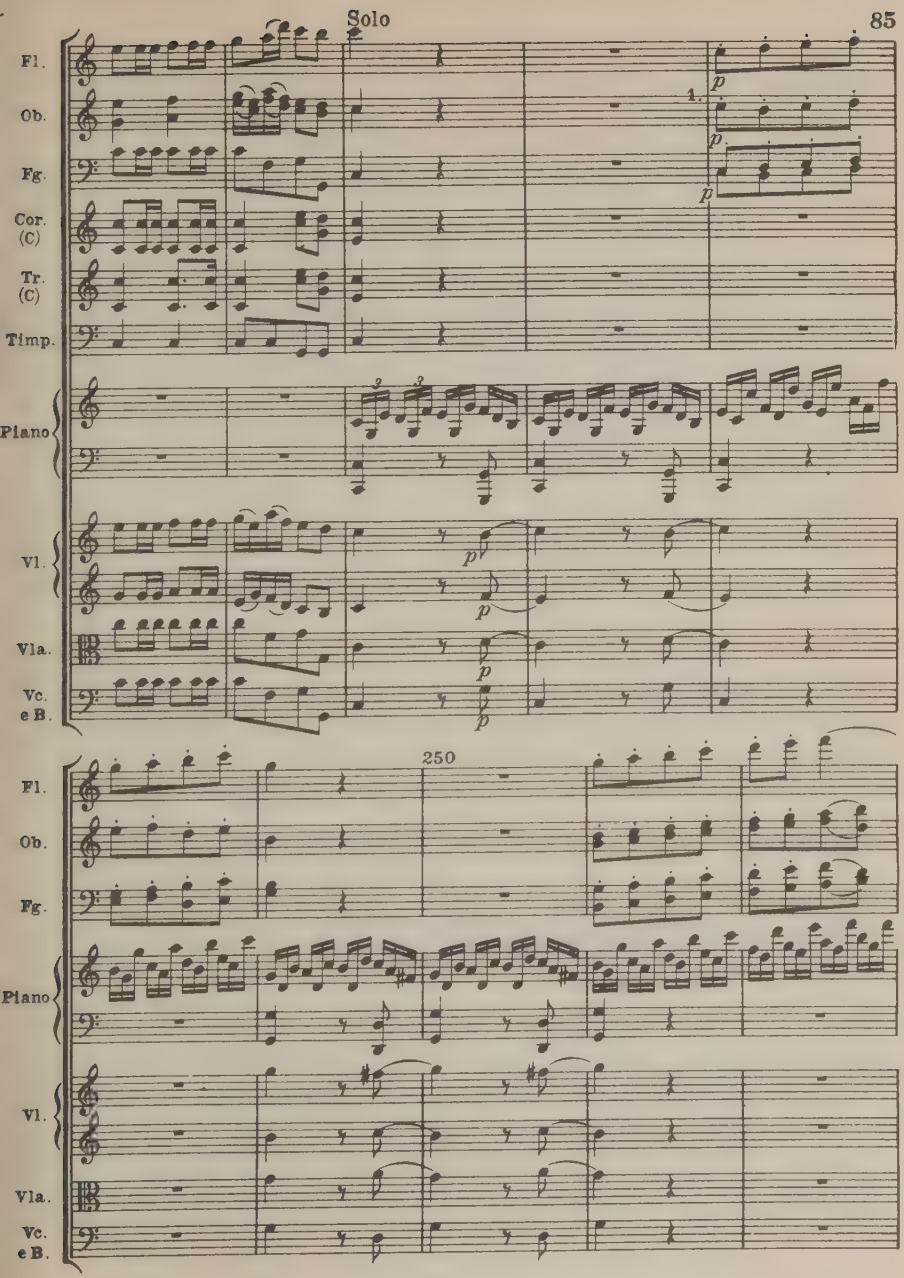

1.
190
Ob.
1.
Fg.
Piano
Bassi
Vc.
e B.
Fl.
Fg.
Piano
Fl.
Ob.
Fg.
Piano
Vc.
e B.

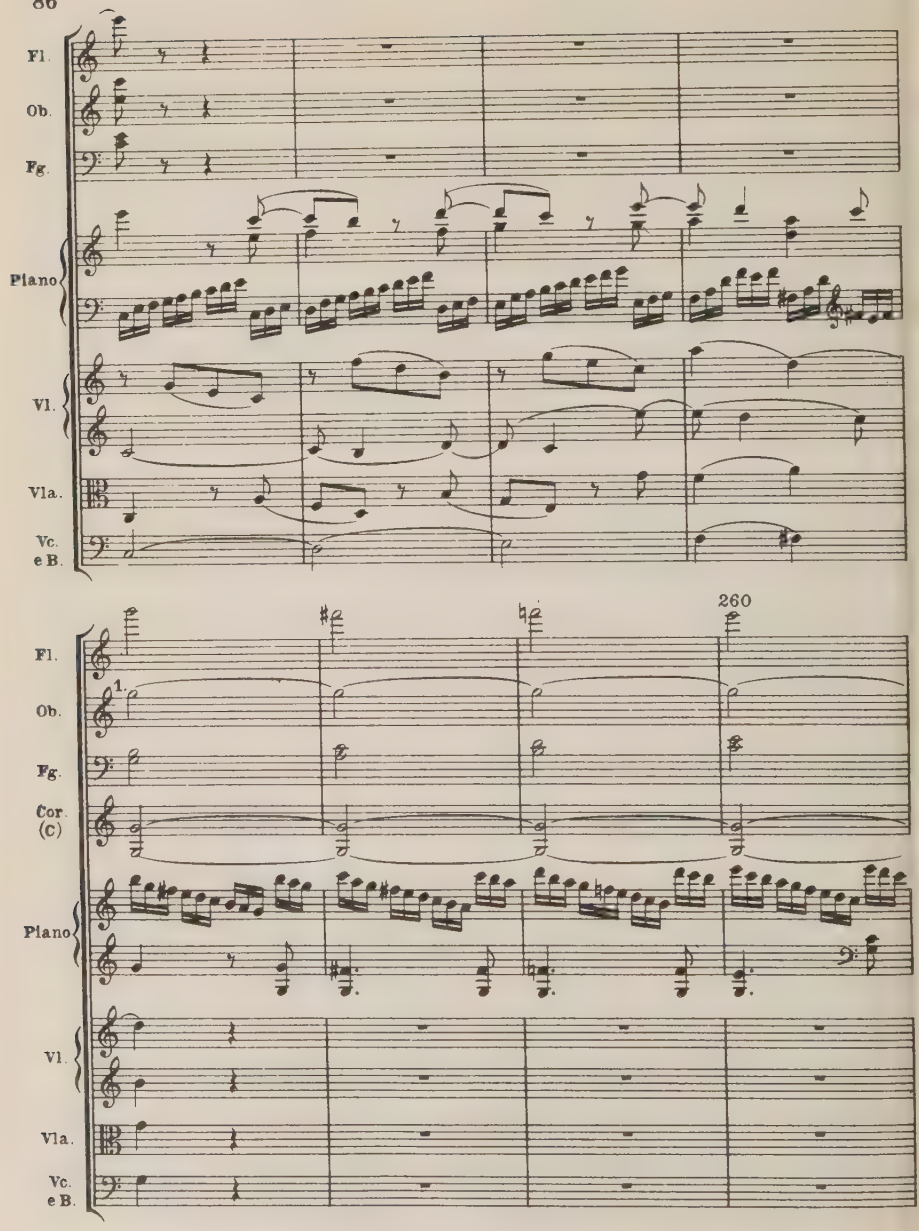

200
1.
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.

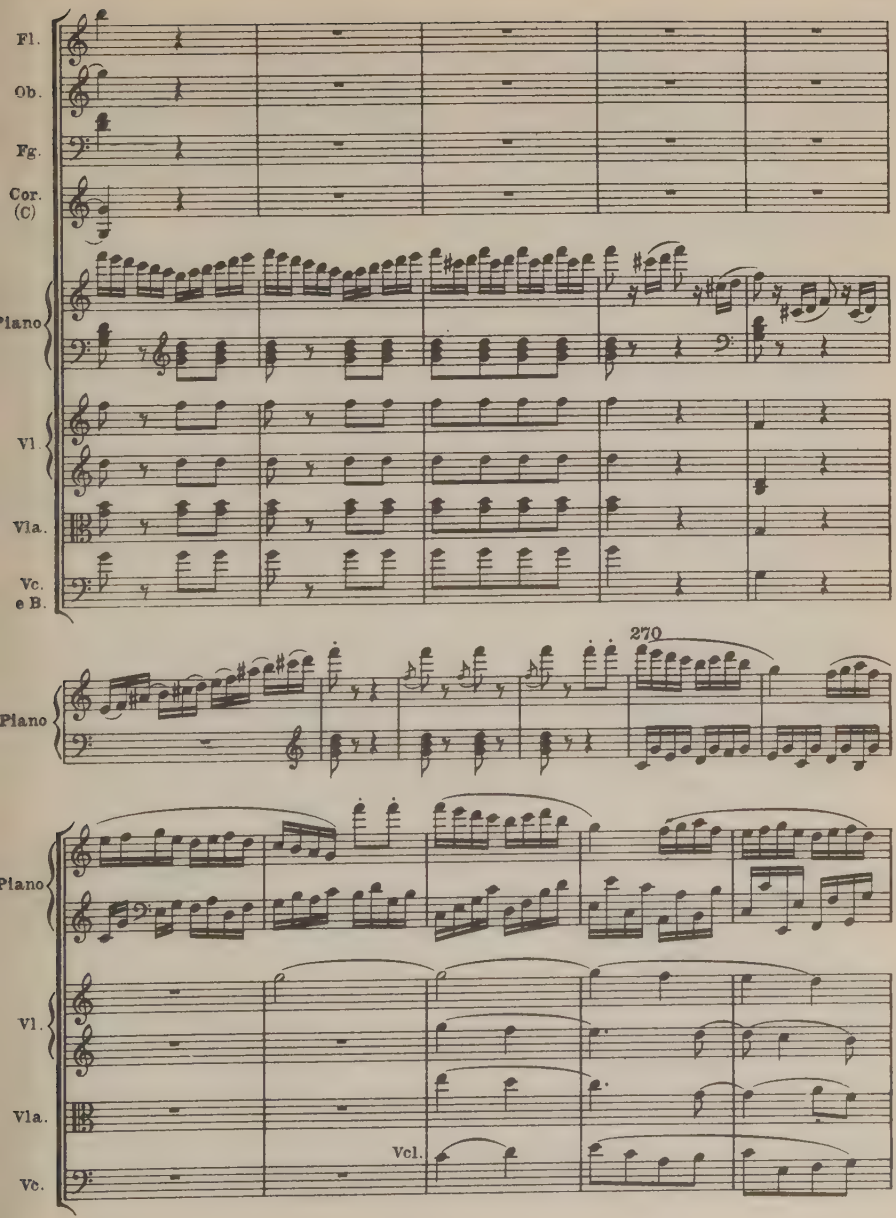

Fl.
Ob.
Fg.
Cor. (C)
p
Piano
Vl.
Vla.
Vc. e B.
210
Fl.
Ob.
Fg.
Cor. (C)
Piano
Vc. e B.

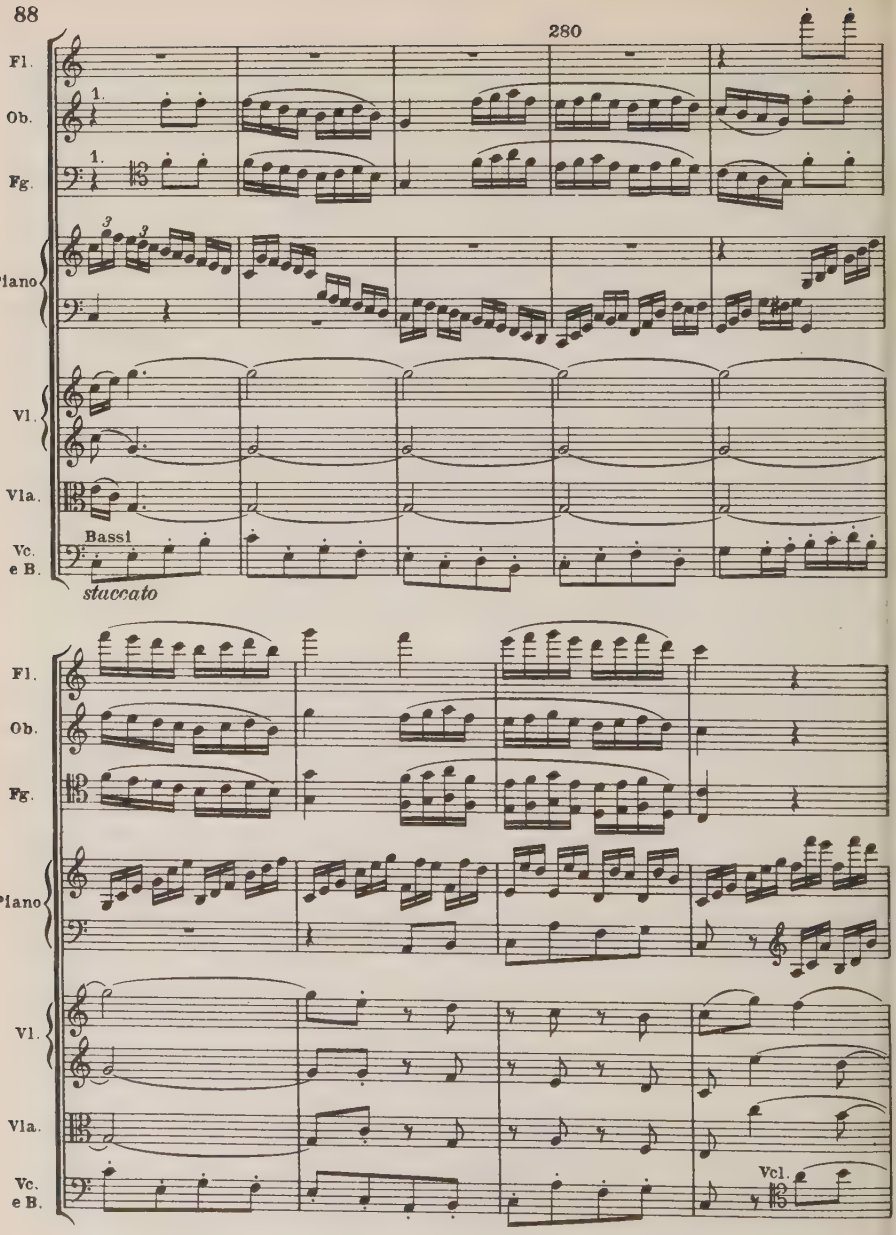

Fl.
Ob.
Fg.
Cor. (C)
1.
Piano
Vl.
Vla.
Vc. e B.
220
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc. e B.

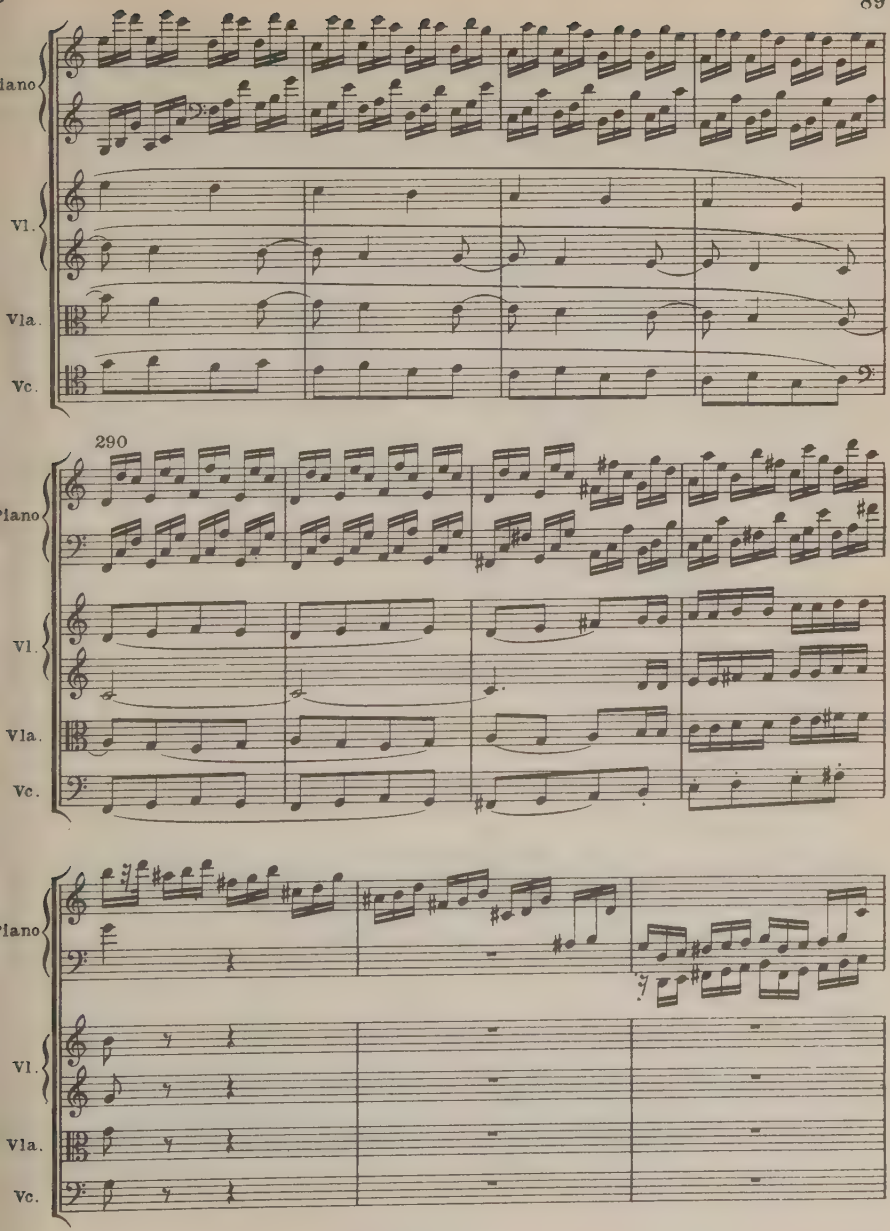

Piano
230
Tutti
240
Fl.
Ob.
Fg.
zu 2
Cor. (C)
Tr. (C)
Timp.
Piano
Vl.
Vla.
Vc. e B.

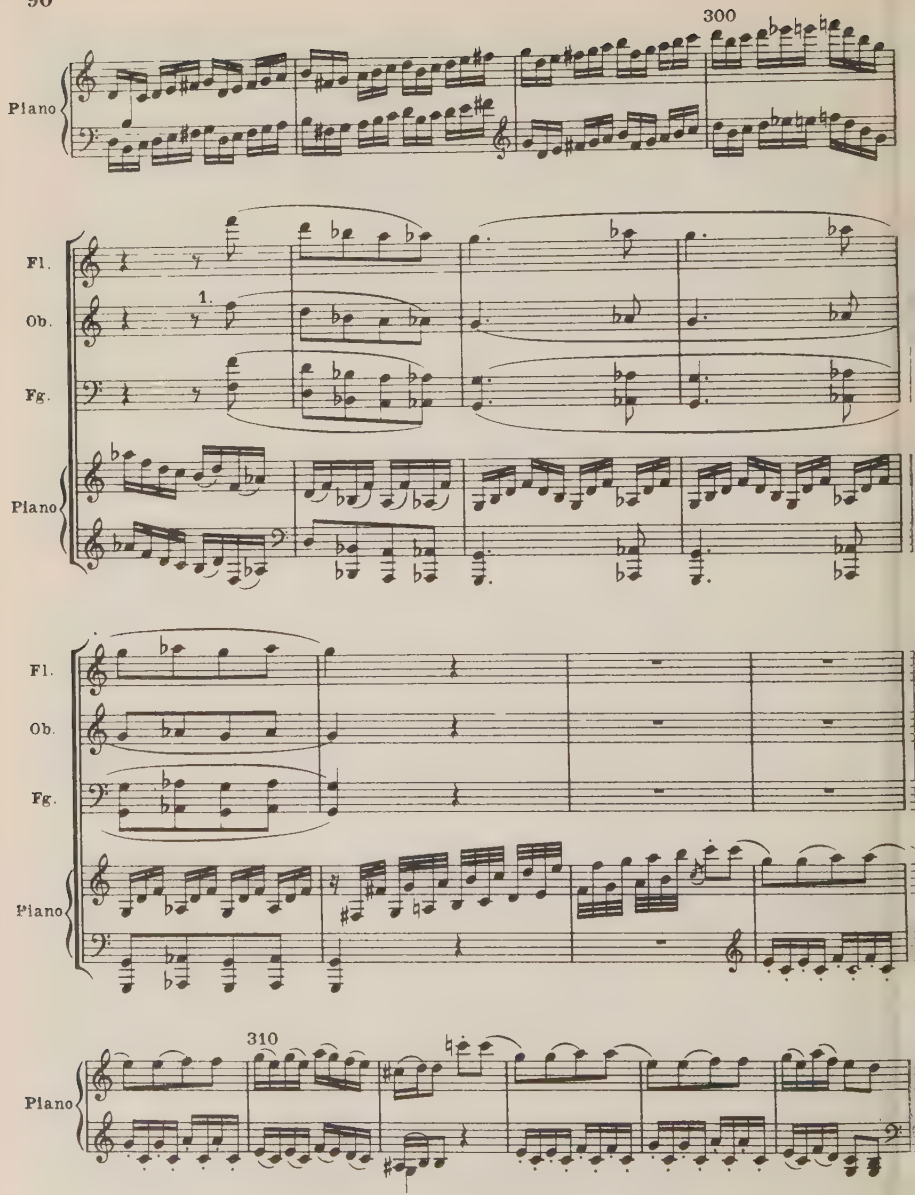

Solo
Fl.
Ob.
Fg.
Cor. (C)
Tr. (C)
Timp.
Piano
Vl.
Vla.
Vc. e B.
1.
p
3
250


Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
260
Fl.
Ob.
Fg.
Cor.
(C)
Piano
Vl.
Vla.
Vc.
e B.


Fl.
Ob.
Fg.
Cor. (C)
Piano
Vl.
Vla.
Vc. e B.
270
Piano
Piano
Vl.
Vla.
Vcl.
Vc.


Fl.
Ob.
Fg.
1.
1.
Piano
Vl.
Vla.
Vc.
e B.
Bassi
staccato
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
Vcl.


Piano
Vl.
Vla.
Vc.
290
Piano
Vl.
Vla.
Vc.
Piano
Vl.
Vla.
Vc.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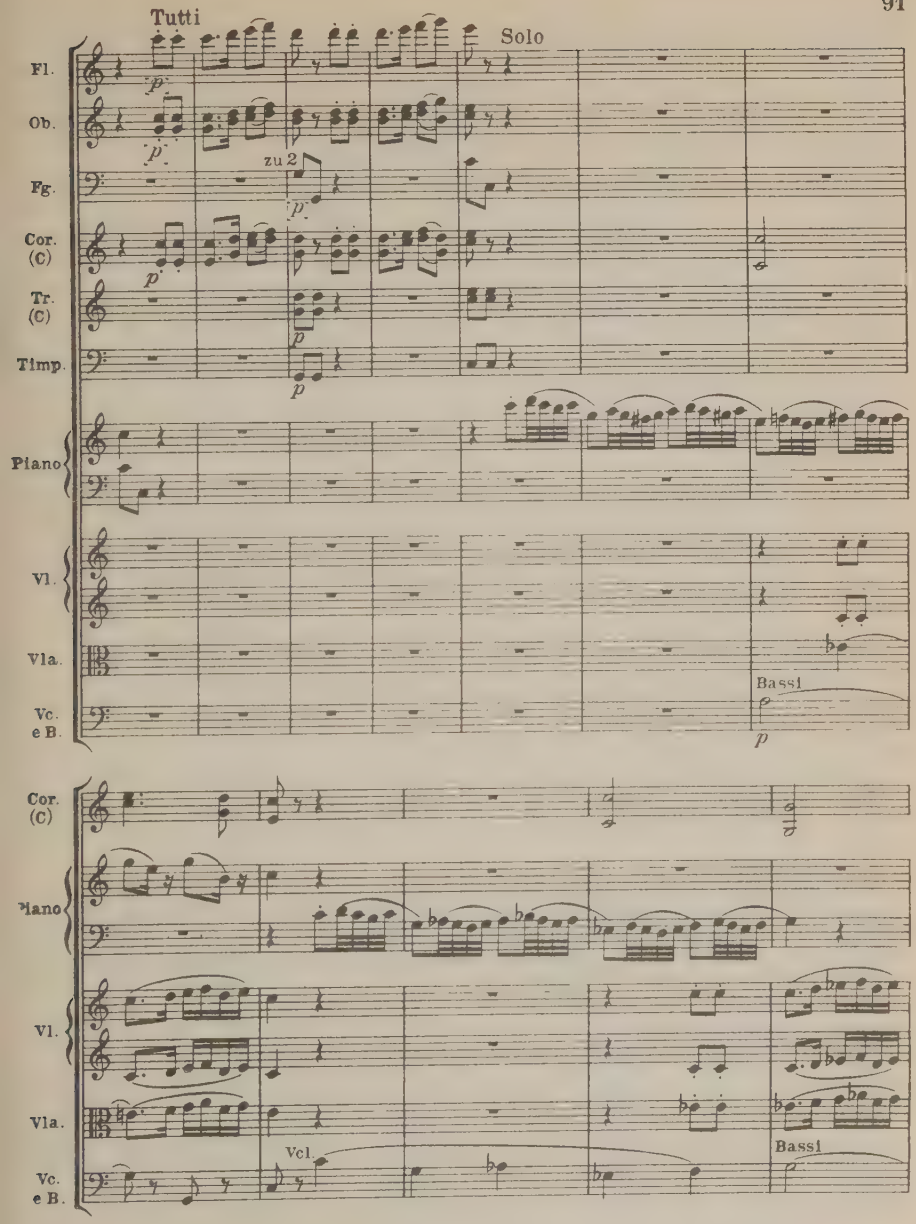
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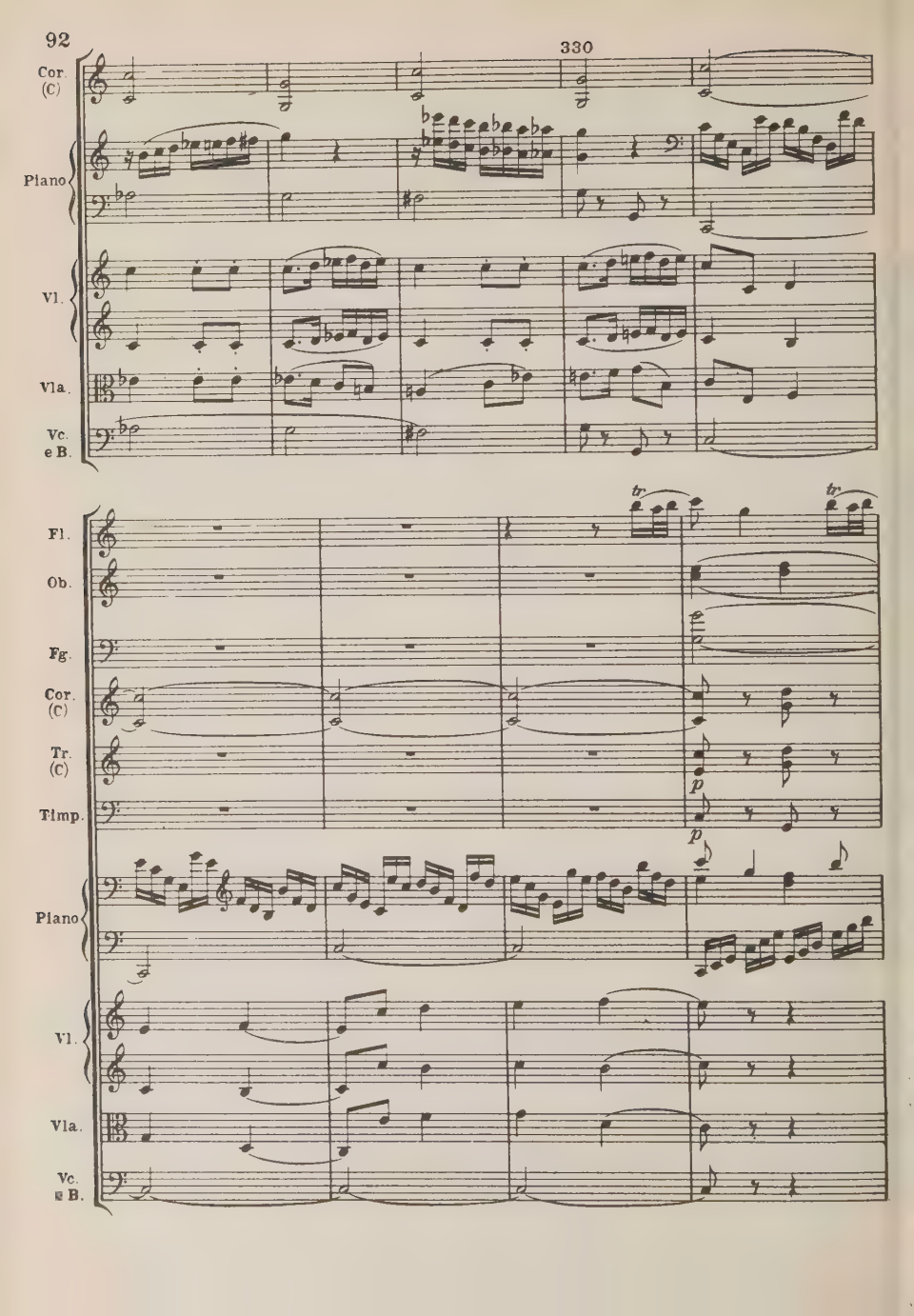
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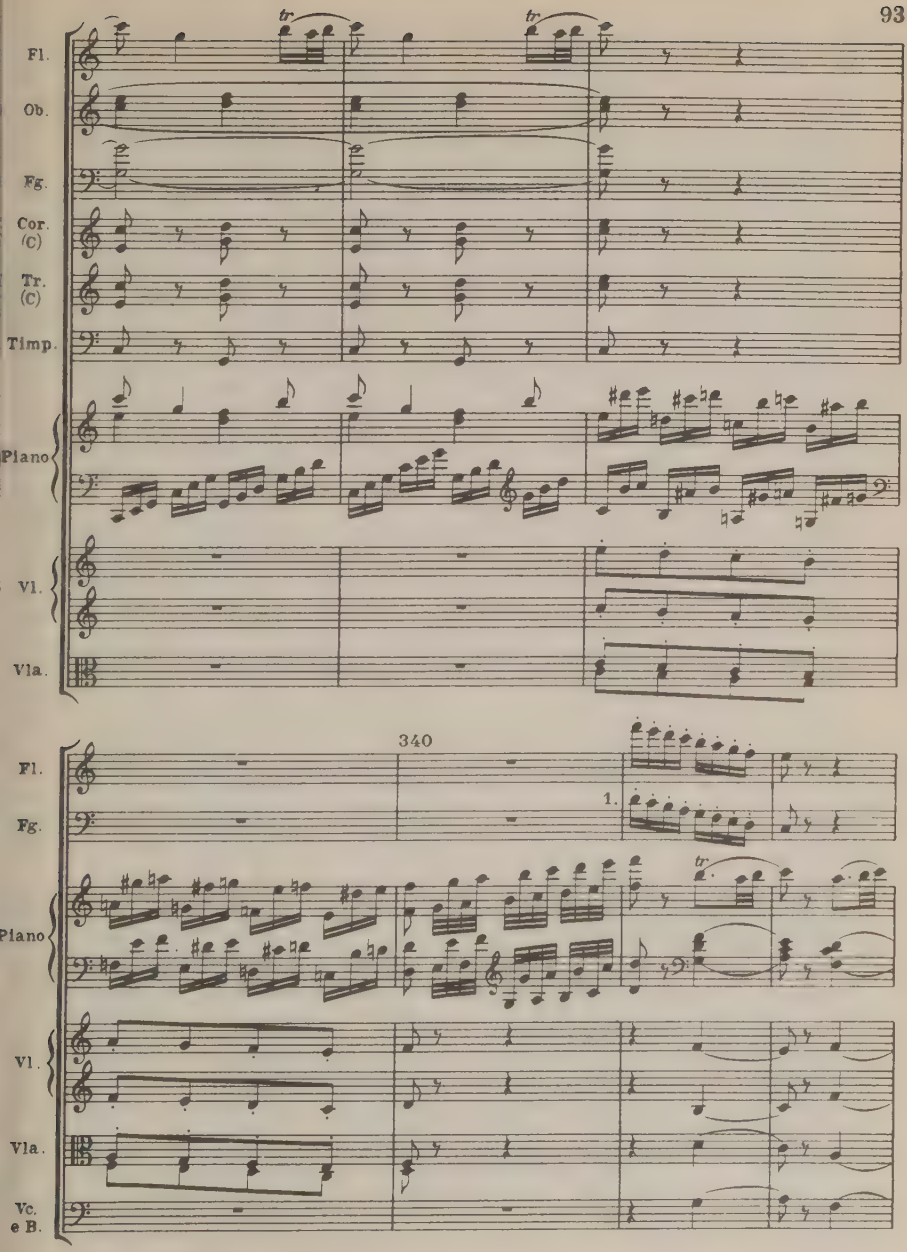
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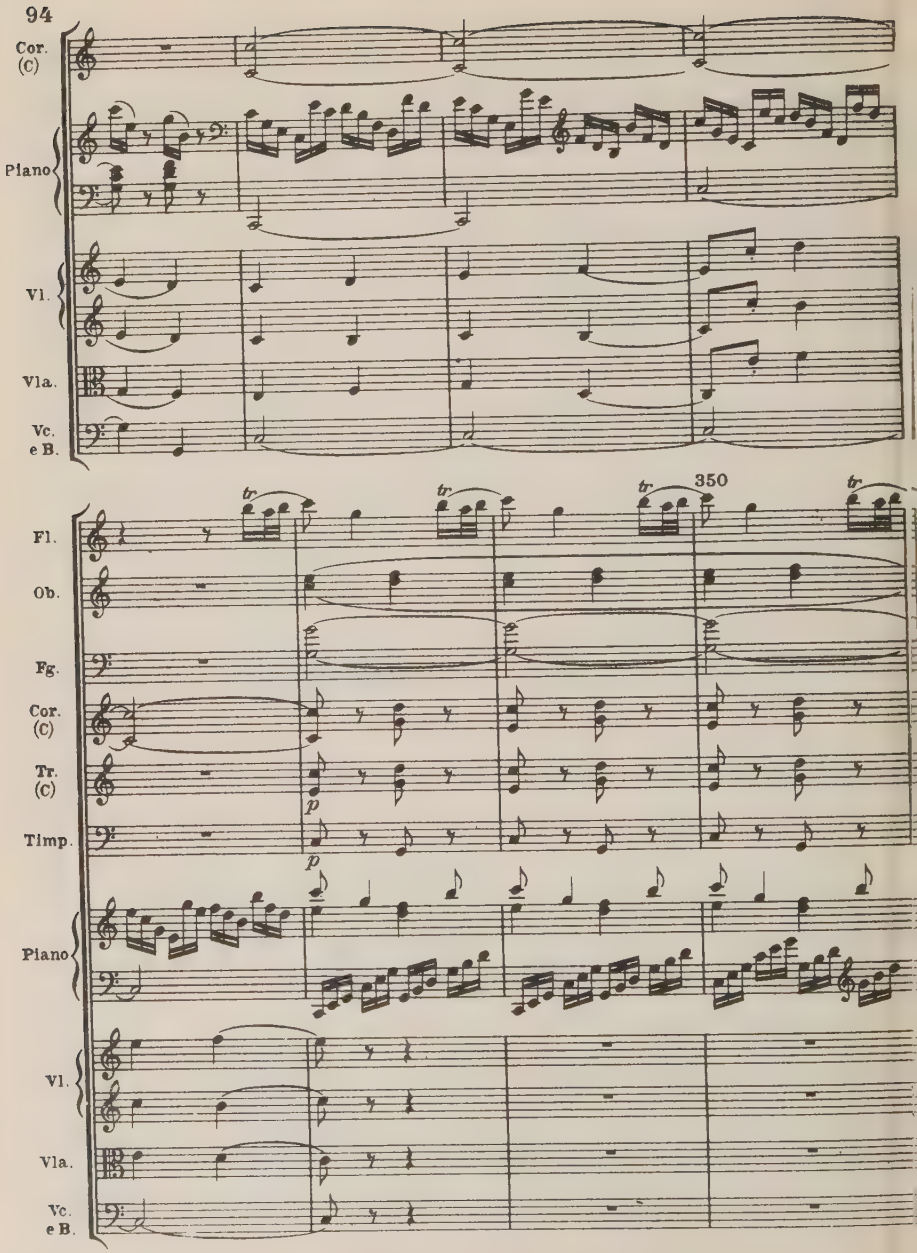
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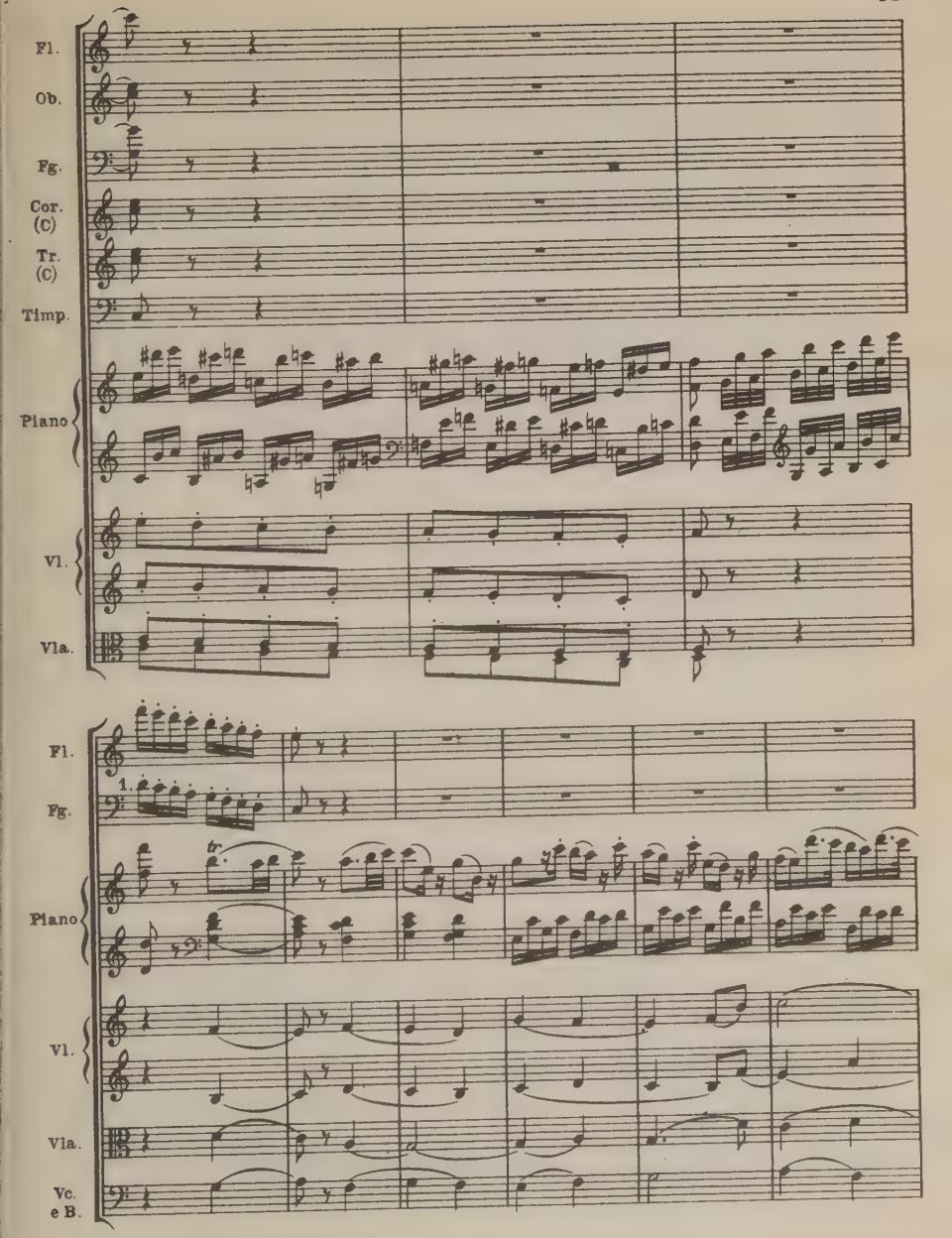
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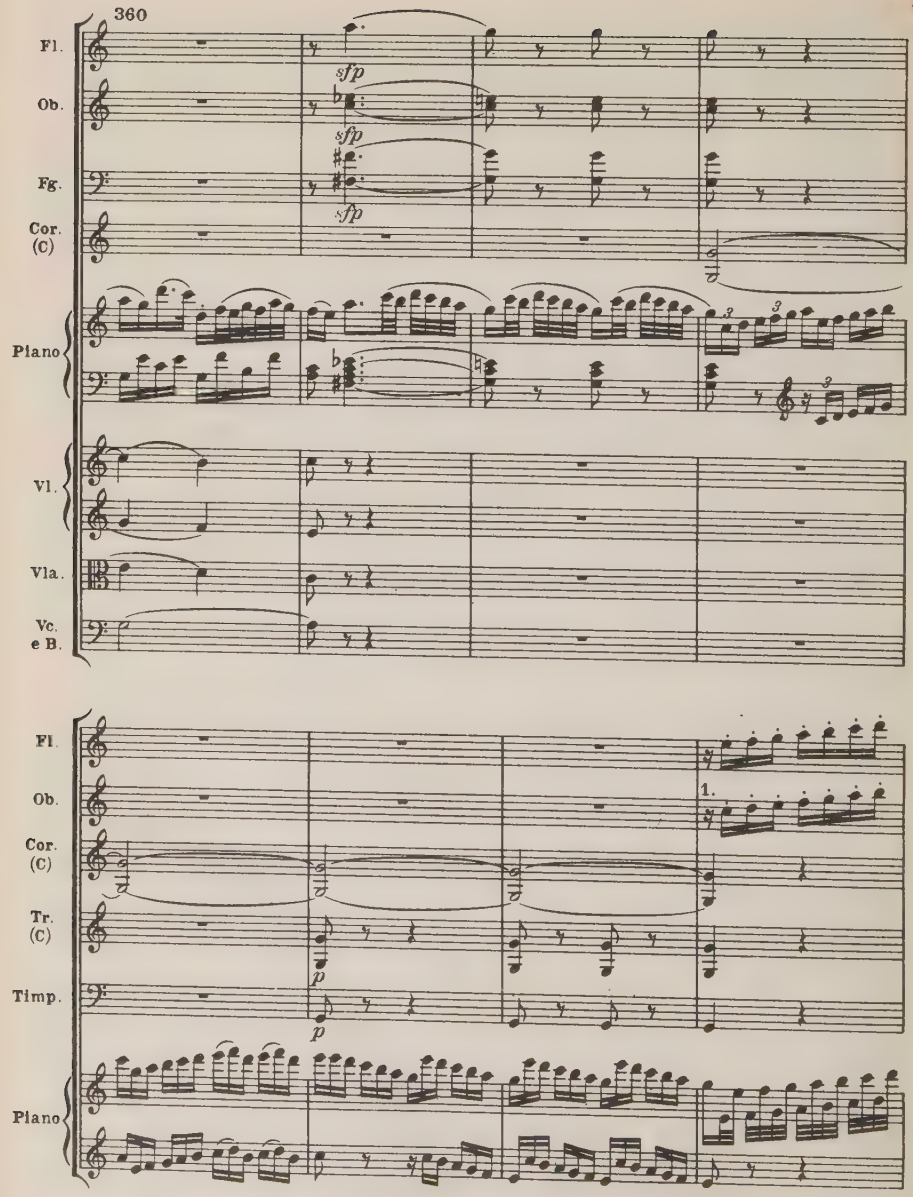
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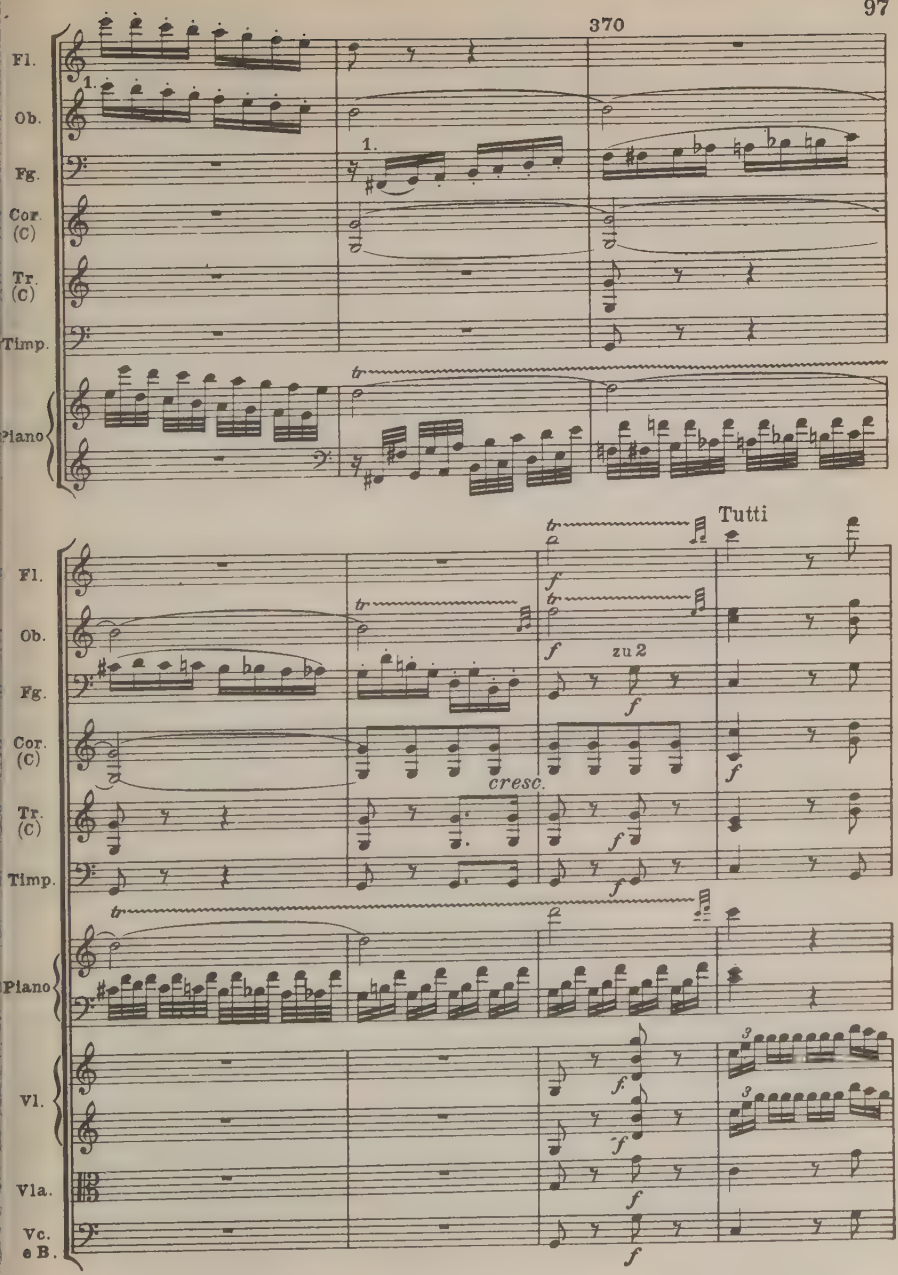
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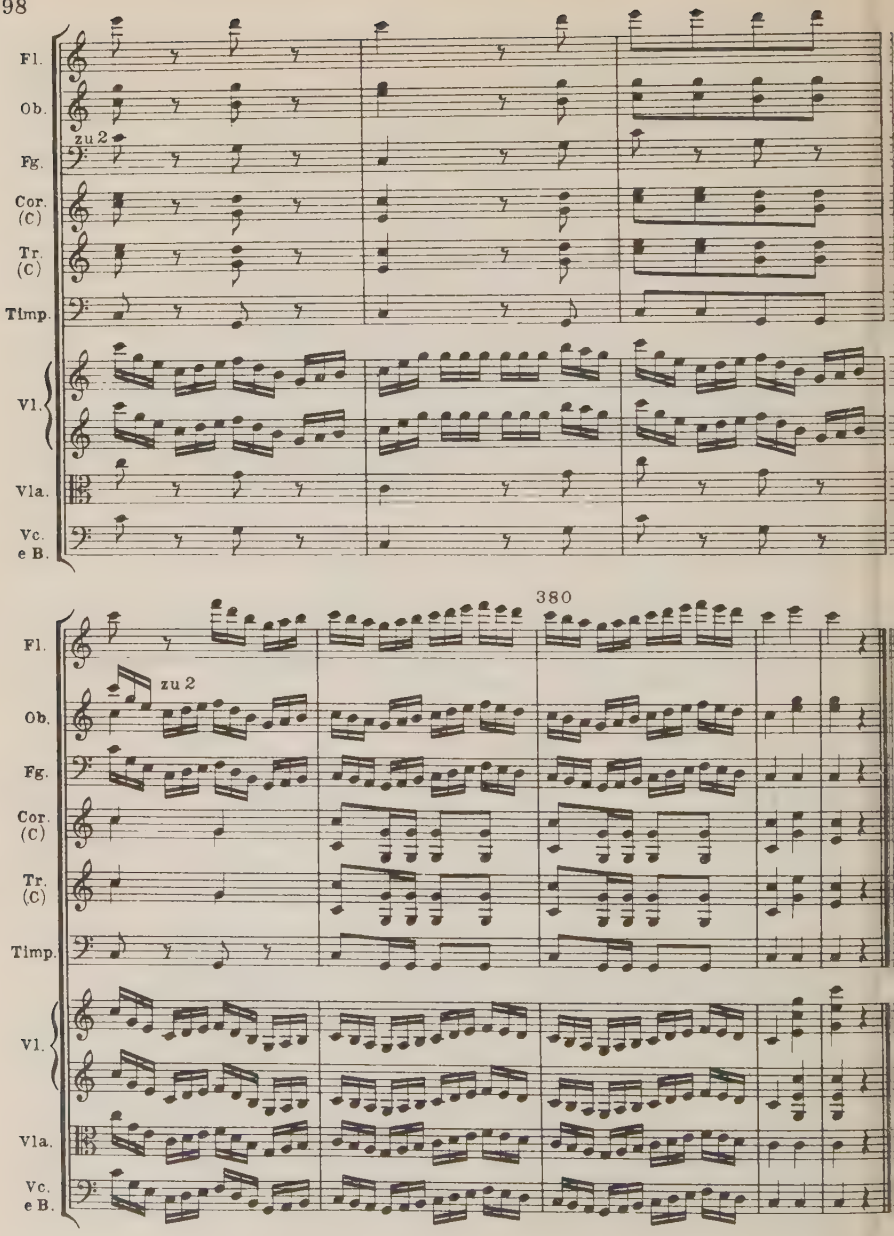
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SYMPHONIES

No.
401. Mozart, C (Jupiter) [551]
402. Beethoven, No. 5, C m
403. Schubert, H m (unvoll.)
404. Mozart, G m [550]
405. Beethoven, No. 3, Es (Eroica)
406. Mendelssohn, Nr. 3, A m
407. Beethoven, No. 6, F (Pastorale)
408. Schumann, No. 3, Es
409. Haydn, No. 104 [2], D (London)
410. Schubert, No. 7, C
411. Beethoven, No. 9, D m
412. Beethoven, No. 7, A
413. Schumann, No. 4, D m
414. Beethoven, No. 4, B
415. Mozart, Es [543]
416. Beethoven, No. 8, F
417. Schumann, No. 1, B
418. Beethoven, No. 1, C
419. Beethoven, No. 2, D
420. Mendelssohn, Nr. 4, A
421. Schumann, No. 2, C
422. Berlioz, Phant. Symph.
423. Berlioz, Harold i. Ital.
424. Berlioz, Romeo u. Julia
425. Brahms, No. 1, C m
426. Brahms, No. 2, D
427. Brahms, No. 3, F
428. Brahms, No. 4, E m
429. Tschaikowsky, No. 5, E m
430. Tschaikowsky, No. 4, F m
431. Haydn, No. 99 [3], Es
432. Haydn, No. 85 [15], B (La Reine)
433. Dvořák, No. 5, E m (Aus der neuen Welt)
434. Haydn, No. 100 [11], G (Mil.)
435. Haydn, No. 94 [6], G (Paukenschl.)
436. Haydn, No. 92 [16], G (Oxf.)
437. Mozart, D [385]
438. Haydn, No. 102 [12], B
439. Haydn, No. 101 [4], D (Uhrw.)
440. Strauß, Don Juan
441. Strauß, Macbeth
442. Strauß, Tod und Verklärung.

No.
443. Strauß, Till Eulenspiegel
444. Strauß, Zarathustra
445. Strauß, Don Quixote
446. Mozart, D (o. Men.) [504]
447. Liszt, Bergsymphonie
448. Liszt, Tasso
449. Liszt, Préludes
450. Liszt, Orpheus
451. Liszt, Prometheus
452. Liszt, Mazeppa
453. Liszt, Festklänge
454. Liszt, Heldenklage
455. Liszt, Hungaria
456. Liszt, Hamlet
457. Liszt, Hunnenschlacht.
458. Liszt, Ideale
459. Bruckner, No. 1, C m
460. Bruckner, No. 2, C m
461. Bruckner, No. 3, D m
462. Bruckner, No. 4, Es (romantische)
463. Bruckner, No. 5, B
464. Bruckner, No. 6, A
465. Bruckner, No. 7, E
466. Bruckner, No. 8, C m
467. Bruckner, No. 9, D m
468. Haydn, No. 93 [5], D
469. Haydn, No. 103 [1], Es (Paukenwirbel)
470. Volkmann, No. 1, D m
471. Smetana, Vyšehrad
472. Smetana, Moldau
473. Smetana, Sarka
474. Smetana, Aus Böhmens Hain und Flur
475. Smetana, Tábor
476. Smetana, Blanik
477. Liszt, Faust-Symphonie
478. Strauß, Aus Italien
479. Tschaikowsky, No. 6, H m (Pathétique)
480. Haydn, No. 95 [9], C moll
481. Haydn, No. 96 [14], D
482. Franck, D moll
483. Haydn, No. 97 [7], C
484. Haydn, No. 86 [10], D
485. Haydn, No. 98 [8], B

No.
486. Haydn, No. 45 [18], Fis m (Abschied)
487. Haydn, No. 88 [13], G
488. Haydn, No. 82 [17], C (L'ours)
489. Rimsky-Korsakow, Antar (Symph. No. 2)
490. Borodin, No. 1, Es
491. Borodin, No. 2, H m
492. Mahler, No. 7
493. Rimsky-Korsakow, Scheherazade
494. Glasunow, No. 4, Es
495. Glasunow, No. 8, Es
496. Skrjabin, Divin Poème
497. Skrjabin, Le Poème de l'Extase
498. Strauß, Heldenleben
499. Strauß, Alpen-Symph.
500. Tschaikowsky, Manfred
501. Borodin, No. 3 A moll
502. Mozart, C [425]
503. Skrjabin, No. 2, C m
504. Schubert, No. 1, D
505. Schubert, No. 2, B
506. Schubert, No. 3, D
507. Schubert, No. 4, C m (Tragische)
508. Schubert, No. 5, B
509. Schubert, No. 6, C
510. Strauß, Domestica
511. Haydn, No. 73 [26] D (Chasse)
512. Haydn, No. 31, D (mit Hornsignal)
513. Haydn, No. 7, C (Le Midi)
514. Franck, Chasseur maudit
515. Haydn, No. 8, G (LeSoir)
516. Franck, Les Eolides
517. Haydn, No. 48, C (Maria Theresia)
518. Haydn, No. 55, Es (Schulm.)
519. Trapp, No. 4. B m
520. Graener, Sinf. breve
521. J. Chr. Bach, D
522. J. Chr. Bach, Es
523. Franck, Rédemption
524. Zador, Tanz-Symphonie

OVERTURES

No.
601. Beethoven, Leonore No. 3
602. Weber, Freischütz
603. Mozart, Figaros Hochz.
604. Beethoven, Egmont
605. Weber, Beherrscher der Geister
606. Mendelssohn, Melusine
607. Weber, Oberon
608. Mozart, Don Juan
609. Weber, Preziosa
610. Beethoven, Fidelio
611. Mendelssohn, Ruy Blas
612. Weber, Jubel-Ouvert.
613. Mendelssohn, Sommernachtstraum
614. Mozart, Zauberflöte
615. Nicolai, Lustig. Weiber
616. Rossini, Wilhelm Tell
617. Berlioz, Waverley
618. Berlioz, Vehmrichter
619. Berlioz, König Lear
620. Berlioz, Röm. Carneval
621. Berlioz, Korsar
622. Berlioz, Benv. Cellini
623. Berlioz, Beat. u. Bened.
624. Tschaikowsky, 1812
625. Beethoven, Prometheus

No.
626. Beethoven, Coriolan
627. Beethoven, Weihe des Hauses
628. Beethoven, Leonore No. 1
629. Beethoven, Leonore No. 2
630. Beethoven, Ruinen von Athen
631. Beethoven, Kng. Stephan
632. Beethoven, Namensfeier
633. Marschner, Hans Heiling
634. Maillart, Glöck. d. Erem.
635. Weber, Euryanthe
636. Schubert, Rosamunde
637. Mendelssohn, Hebriden
638. Glinka, Leben f. d. Zaren
639. Glinka, Ruslan u. Ludmila
640. Cherubini, Abenceragen
641. Cherubini, Medea
642. Cherubini, Anakreon
643. Cherubini, Wasserträger
644. Cornelius, Barb. v. Bagd.
645. Cornelius, Cid
646. Schumann, Manfred
647. Schumann, Genoveva
648. Bennett, Najaden
649. Wagner, Tristan u. Isolde
650. Boieldieu, Weiße Dame
651. Auber, Eherne Pferd
652. Wagner, Lohengrin: I. u. 3. Akt

No.
653. Mendelssohn, Meeresst. und glückliche Fahrt
654. Rossini, Semiramis
655. Rossini, Tankred
656. Brahms, Akad. Fest-O.
657. Brahms, Tragische Ouv.
658. Auber, Schwarz. Domino
659. Auber, Fra Diavolo
660. Mozart, Titus
661. Mozart, Idomeneus
662. Mozart, Così fan tutte
663. Mozart, Entführung
664. Smetana, Verkauft. Braut
665. Wagner, Meistersinger
666. Wagner, Parsifal
667. Wagner, Rienzi
668. Wagner, Holländer
669. Wagner, Tannhäuser
670. Reger, Lustspiel-Ouv.
671. Wagner, Faust-Ouvert.
672. Weingartner, Lust. Ouv.
673. Volkmann, Richard III.
674. Volkmann, Fest-Ouv.
675. Tschaikowsky, Romeo
676. Gluck, Iphigenie i. Aulis
677. Smetana, Libussa
678. Suppé, Dichter u. Bauer

OVERTURES

No.
679. **Flotow**, Stradella
680. **Flotow**, Martha
681. **Bruckner**, in G m (nachgel.)
682. **Mendelssohn**, Heimkehr aus der Fremde
683. **Mendelssohn**, Athalia
684. **Mendelssohn**, Paulus
685. **Rossini**, Barbier von Sevilla
686. **Rossini**, D. dieb. Elster
687. **Pfitzner**, Palestrina, 3 Vorspiele
689. **Auber**, Stummev.Portici
690. **Dvořák**, Karneval

No.
691. **Gluck**, Orpheus und Eurydice
692. **Rimsky - Korsakow**, La grande Pâque Russe
693. **Lortzing**, Zar und Zimmermann
694. **Kreutzer**, Das Nachtlager von Granada
695. **Mussorgsky**, Howanitschina
696. **Weber**, Abu Hassan
697. **Weber**, Silvana
698. **Schubert**, Alfonso und Estrella
699. **Glasunow**, Fest-Ouvert.
700. **Pfitzner**, Käthchen v. Heilbronn

No.
1101. **Humperdinck**, Hänsel und Gretel
1102. **Gluck**, Alceste
1103. **Strauß**, Fledermaus
1104. **Lalo**, Le Roi d'Ys
1105. **Boieldieu**, Kalif von Bagdad
1106. **Strauß**, Zigeunerbaron
1107. **Verdi**, Macht des Schicksals
1108. **Verdi**, Sizilian. Vesper
1109. **Cimarosa**, Die heimliche Ehe

CONCERTOS

701. **Beethoven**, Viol.-Konz., D
702. **Mendelssohn**, Vl.-Kz. E m
703. **Spohr**, V.-K., A m (Gesangsss.)
704. **Beethoven**, Klav.-Kz. C m
705. **Beethoven**, Klav.-Kzt., G
706. **Beethoven**, Klav.-Kz., Es
707. **Schumann**, Klav.-K., A m
708. **Tschaikowsky**, Viol.-K., D
709. **Tschaikowsky**, Klav.-Kzt. B m
710. **Liszt**, Klav.-Konz., Es
711. **Bach**, Viol.-Konz., A m
712. **Bach**, Viol.-Konz., E
713. **Brahms**, Klav.-Kzt., D m
714. **Bruch**, Viol.-Konz., G m
715. **Brahms**, Klav.-Konz., B
716. **Brahms**. Viol.-Konz., D
717. **Mozart**, Viol.-Kzt., A [219]
718. **Mozart**, Viol.-Kz., Es [268]
719. **Mozart**, Klav.-Kz., D [537]
720. **Liszt**, Klav.-Konz., A
721. **Mozart**, Klav.-Kons., Dm [466]
722. **Liszt**, Totentanz (Siloti)
723. **Brahms**, K. f. V. u. Vc., A m
724. **Beethoven**, Klav.-Kzt., C
725. **Beethoven**, Klav.-Kzt., B
726. **Grieg**, Klav.-Konz., A m
727. **Bach**, Konz. f. 2 Viol. D m
728. **Lalo**, Symph. espagnole
729. **Beethoven**, Tripel-Kzt., C

730. **Bach**, Konz. f. 2 Klav., C
731. **Bach**, Konz. f. 2 Klav., C m
732. **Bach**, Konz. f. 3 Klav., D m
733. **Bach**, Konz. f. 3 Klav., C
734. **Mozart**, Symph. conc. f. Violine u. Viola, Es [364]
735. **Dohnányi**, Variat. über ein Kinderlied f. Pfte.
736. **Mozart**, Klav.-Kz., A [488]
737. **Mozart**, Klav.-K., Es [482]
738. **Franck**, Symph. Variat.
739. **Mozart**, Klav.-Kz., C [467]
740. **Mozart**, Kl.-Kz., C m [491]
741. **Mozart**, K. f. 2 Kl., Es [365]
742. **Mozart**, Klav.-K., Es [271]
743. **Mozart**, Klav.-Kz., B [450]
744. **Bach**, Klav.-Konz. D m
745. **Bach**, Klav.-Konz. F m
746. **Weber**, Kzst. f. Pfte., Fm
747. **Mozart**, Vl.-Kzt. G [216]
748. **Mozart**, Vl.-Kzt. D [218]
749. **Vivaldi**, Konz. No. 10, H m
750. **Vivaldi**, Konz. No. 11, D m
751. **Dvořák**, Viol.-Kzt. A m
752. **Glasunow**, Vl.-Kzt. A m
753. **Vivaldi**, Vl.-Kzt. A m No. 6
754. **Vivaldi**, Vl.-Kzt. G m
755. **Mozart**, Symph. conc. [Anh. I, No. 9]
756. **Viotti**, Vl.-Kzt. A m, No. 22

757. **Bach**, K. f. Kl., V. u. Fl. A m
758. **Vivaldi**, Konz. f. Flöte D
759. **Bach**, Konz. f. 4 Kl., A m
760. **Mozart**, Klav.-K., G [453]
761. **Mozart**, Klav.-K., F [459]
762. **Vivaldi**, Kzt. f. 2 Viol. A m
763. **Mozart**, Vl.-Kzt. B [207]
764. **Mozart**, Vl.-Kzt. D [211]
765. **J. Chr. Bach**, Sinf. conc., A
766. **Mozart**, Vl.-Kzt. D [271 a]
767. **Mozart**, Kz. f. Fl. u. Hf. [299]
768. **J. Chr. Bach**, Sinf. conc., Es
769. **Haydn**, Vc.-Konz., D
770. **Sibelius**, Vl.-Kzt., D m
771. **Mozart**, Fl.-Konz. D [314]
772. **Vivaldi**, Konz. f. 2 Viol. u. Violonc., G m, op. 3 No. 2
773. **J. Chr. Bach**, Kl.-Kz. Es
774. **Mozart**, Klav.-Kz. C [503]
775. **Mozart**, Klav.-Kz. B [595]
776. **Barsanti**, Conc. grosso D, op. 3 No. 4
777. **Barsanti**, Conc. grosso D, op. 3 No. 10
778. **Mozart**, Klar.-Kz. A [622]
779. **Mozart**, Flöt.-Kz. G [313]

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801. **Berlioz**, 3 Stck. a. „Faust"
802. **Tschaikowsky**, Capr. ital.
803. **Beethoven**, 2 Viol.-Rom. (G, F)
804. **Mendelssohn**, 5 Stücke a. „Sommernachtstraum"
805. **Brahms**, Haydn-Variat.
806. **Wagner**, Siegm. Liebesl.
807. **Wagner**, Walkürenritt
808. **Wagner**, Wotans Abschied u. Feuerzauber
809. **Wagner**, Waldweben
810. **Wagner**, Siegfried-Idyll
811. **Wagner**, Trauermusik a. „Götterdämmerung"
812. **Wagner**, Karfreitagszauber
813. **Wagner**, Huld.-Marsch
814. **Wagner**, Bacchanal
815. **Wagner**, Einl. z. 3. Akt „Parsif."
817. **Schubert**, Mus. a. „Rosamunde"
818. **Bach**, Suite No. 3, D
819. **Volkmann**, Seren., D m
820. **Wagner**, Kaisermarsch
821. **Bach**, Suite No. 2, H m
822. **Strauß**, Donauwalzer
823. **Beethoven**, Egmont-Mus.
824. **Tschaikowsky**, Nußknacker-Suite
825. **Wagner**, Einleit. z. 3. Akt „Meistersinger"
826 **Wagner**, Verwandlungsmusik u. Schlußscene d. 1. Akt „Parsifal"
827. **Reger**, Mozart-Variat.

828. **Bizet**, L'Arlésienne, I
829. **Bizet**, L'Arlésienne, II
830. **Mozart**, Maurerische Trauermusik
831. **Weber**, Aufforderung zum Tanz
832. **Bizet**, Roma. Suite
833. **Borodin**, Steppenskizze
834. **Glinka**, Kamarinskaja
835. **Reger**, Hiller-Variation.
836. **Reger**, Konz. i. alten Stil
837. **Reger**, Romant. Suite
838. **Reger**, Böcklin-Suite
839. **Graener**, Var. üb. russ. Volksl.
840. **Tschaikowsky**, Francesca da Rimini
841. **Mussorgsky**, Eine Nacht auf dem kahlen Berge
842. **Rimsky-Korsakow**, Capriccio espagnol
843. **Ljadow**, Baba-Jaga
844. **Ljadow**, Kikimora
845. **Glinka**, Valse-Fantaisie
846. **Glinka**, Caprice brillant
847. **Sekles**, Gesichte
848. **Strauß**, Bürger-Suite
849. **Strauß**, Tanzsuite
850. **Graener**, Divertimento
851. **Tschaikowsky**, Slav. Marsch
852. **Ljadow**, 8 russische Volksweisen
853. **Ljadow**, Der verzaub. See
854. **Mozart**, Les petits riens
855. **Brahms**, Serenade, D

856. **Bach**, Suite No. 1, C
857. **Tschaikowsky**, Serenade
858. **Mozart**, Seren. No. 8, D [286]
859. **Mozart**, Seren. No. 6, D [239]
860. **Graener**, Gotische Suite
861. **Bach**, Suite No. 4, D
862. **Brahms**, Serenade A
863. **Tschaikowsky**, Nocturnino
864. **Graener**, Comedietta
865. **Wolfurt**, Tripelfuge
866. **Strauß**, Wein, Weib u. Gesang
867. **Strauß**, Rosen a. d. Süden
868. **Strauß**, Geschichten aus dem Wiener Wald
869. **Strauß**, Frühlingsstimmen
870. **Strauß**, Künstlerleben
871. **Strauß**, Kaiserwalzer
872. **Graener**, Flöte von Sanssouci
873. **Dvořák**, Scherzo capriccioso
874. **Wunsch**, Lustspiel-Suite
875. **Strauß**, Wiener Blut
876. **Trapp**, Divertimento
877. **Busch**, Capriccio
878. **Wunsch**, Fest auf Nordöen
879. **Telemann**, Tafelmusik
880. **Zador**, Ungar. Capr.
881. **Malipiero**, Vier Inventionen
882. **Telemann**, Suite f. Flöte u. Streicher, A m
883. **Atterberg**, Ballade und Passacaglia
884. **S. W. Müller**, Heit. Musik

Edition Eulenburg

CONCERTO

D MAJOR

for

Pianoforte and Orchestra

(Coronation Concerto)

by

WOLFGANG AMADEUS MOZART

Köchel, No. 537

Composed 24th February, 1788, at Vienna.

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and with Foreword by
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Pag.

I. Allegro 1

II. Larghetto 61

III. Allegretto 72

W. A. MOZART

PIANO CONCERTO D MAJOR (K. 537)

Among all of Mozart's piano concertos the one in D major is the best known and most frequently played. Whether it is entitled to its name "Coronation Concerto" is uncertain. For the coronation of the Emperor Leopold II, which took place at Frankfurt in October 1790, Salieri and Umlauf had been sent as conductors, with 15 chamber musicians of the Wiener Hofkapelle. Mozart, who had been passed over, followed of his own accord but was not heard at the official festivities; after their termination he arranged an own '*Académie*' on the 15th October which, as a matter of fact, also failed to bring the desired success. According to one tradition—which probably has its origin in the title page of André's first edition of 1794—he is supposed to have played on this occasion the concerto K. 537 which thus received its name, according to another it was the concerto in F major (K. 459, 1784). Nottebohm believes that both were performed. Mozart's letter to his wife, of the 15th October 1790[1]), contains no reference. It is not very probable that on this occasion Mozart should have fallen back on concertos which had been written 6 or 2½ years previously. He himself played the present concerto at the Saxon Court, on occasion of his stay in Dresden, on the 14th April 1789[2]).

The piano concerto in D major is the last but one that Mozart wrote. It is only followed, after a long interval, by the one in B♭ major (K. 595, 1791). Shortly before "Figaro" Mozart reached the climax in this *genre*. At that time the concertos D minor (K. 466), C major (K. 467), E♭ major (K. 482), A major (488) and C minor (491) were composed. In the period between the completion of "Figaro" (29th April 1786) and that of "Don Giovanni" (29th October 1787) Mozart wrote only one piano concerto (C major, K. 503). The series then closes, in long intervals, with K. 537 and 595. Other problems had come to the fore, beside the opera above all chamber music and symphony. The C major concerto (503) is of the period of the "Kerselstatt Trio" (498), the string quintets in C major and G minor (515, 516) and the symphony

[1]) Mozart's Letters, edited by L. Schiedermair, Munich 1914, II, p. 322.
[2]) Letters, II, p. 294.

in D major (504); neighbours of the D major concerto (537) are the symphonies in E♭ major, G minor and C major (543, 550, 551).

The inner development of this *genre* corresponds in every respect to the picture of quantitative relaxation. Its problems had ripened before Figaro. The three last concertos merely fulfil and refine the results which had already been achieved at the time. With the concerto in D minor the problems had reached a turning point: the antagonism between old concerto style and modern symphony had been urged to an almost onesided decision in favour of the latter, Haydn's influence had finally dominated, the breach with the convention of social entertainment was accomplished, the barrier between the two forms had been broken down, and the concerto had been entrusted with the task of becoming the vehicle for impressions and phases of the soul.[1]) Mozart did not repeat his decision with the same poignancy as in the D minor concerto. The nearest approach is the concerto in C minor (491). Already with the concerto in C major (467), and quite definitely with those in E♭ major (482) and A major (488), he establishes the estrangement; a new division between the two forms is prepared. The rôle of strict art of expression and logic development Mozart now allots largely to the symphony. He elevates the concerto into a new sphere: it again becomes "society" art, as was its nature, but now no longer in the sense of conventional entertainment, but in the sense of subtle, spirited, expressive conversation. All colours are softened; elements and outlines appear to be enveloped in haze. With the loose connection of ideas, the freedom of associations, the sovereign arbitrariness of construction, the form evades the grasp of rational investigation. The former stern constructional logic of the movements, and the consistency of the whole work through the development from one original idea, are abandoned. Their place is taken by a loosely scattered abundance of ideas and associations, modifications and surprises, which have not their equal, neither in Mozart's other works, let alone those of other composers. A sort of irony towards reality develops, a transparency glittering in all colours, which reveal their purpose in the impalpability of everchanging configurations.

Within this group of a new type of "society" concerto, which no longer appeals to a class but to the few choice minds, the concerto in D major occupies a somewhat exposed position. Its scope, and the quite unusual display of brilliancy and tonal splendour, are striking. They suggest the idea that Mozart may have written the concerto for some specially festive occasion, although such an occasion is not known of. That it was

[1]) I refer to my introductions to the revised editions of the piano concertos B♭ major (450), D minor (466) and C major (467), Eulenburg's Score Edition Nos. 743, 721, 739; also to my paper "Die formgeschichtliche Stellung der Klavierkonzerte Mozarts", Mozart-Jahrbuch II, 1924.

composed in a tearing hurry is proved by the autograph. Nevertheless, with all seeming digressiveness of virtuose elaboration, there is strict concentration. Peculiar, and characteristic of the late Mozart, are the introductions with which most themes are introduced, and the codas with which they are terminated. All sharp contrasts are avoided. The skeleton of the form is made invisible; introductions and codas veil the joints. The themes are similar to oneanother (1st movement bars 32 seq., 57 seq., 128 seq.). Not the principal themes, but a secondary theme and its codas (1st movement, bars 38 seq.) supply the material for thematic work which thereby receives an irrational, casual appearance. As far as one can speak of "thematic work" at all, it consists of loose associations of casual secondary themes, just indicated as figures of orchestral accompaniment to the passages of the soloist (1st movement, bars 200 seq.), and linking the corner movements in vague reminders (1st movement, bars 200 seq., 3rd movement, bars 109 seq., and further instances). The "development", in its strict sense, such as constitutes the climax of the movement in the D minor concerto (466), is replaced by an almost improvisatory treatment of an insignificant final phrase of the orchestra (1st movement, bars 234 seq.). The *reprise* also fails to bring a rigid concentration, as was still the case in the C major concerto (467). That under these circumstances the connection between the movements is no longer based on thematic relations, but on the similarity of sound and occasional re-employment of orchestral motives (cf. the examples given above) need hardly be mentioned. The powerful rise at the beginning of the first movement only finds a somewhat elegiac reply in the theme of the third. One need only compare this almost childlike theme of the third movement, whose melody is exhausted within the scope of a fifth, with the theme of the final movement of the D minor concerto, in order to grasp the extent of the divergence. In this connection the contrasting rôle of the middle movement is also very much subdued, it almost seems similar to the corner movements. The striving for lyric simplicity has, in this case, led to a *Lied*-like movement of the plainest type, to the simplest and most subtle of all slow movements in Mozart's piano concertos. The form of the third movement still reveals the influence of Haydn. It consists of very capricious intercrossings of elements of the sonata-with those of the rondo form: two complexes of a *rondo*-like sound, but constructed like thematic groups of a sonata movement, are combined in sonata manner, but embodied in a *rondo* form with *coda*.

The autograph, formerly in the possession of the André family, is to-day the property of D. N. Heinemann in Brussels. I am highly indebted to him for the permission of using it and for the kind dedication of a photostat. I specially have to thank Dr. A. Einstein, London, for

informing me of the present owner. I also wish to thank the Prussian State Library whose Music Department helped me by lending me the first edition of the work and of Mozart's cadenzas.

The autograph is very characteristic of the late Mozart. In spite of the hurry in which the work was written down and which frequently makes the writing difficult to read, there are only very few alterations, and dynamic, phrasing, and all other expression marks, are entered with utmost accuracy. It is one of the rare cases in which genesis and tradition of a work can be traced from the beginning down to the present editions. In a first layer of the autograph (discernable by the fainter ink) Mozart mainly wrote the 1st Violin, Piano and Bass, occasionally sketching other instrumental parts; in a second effort he elaborated the score, and in a third added Trumpets and Timpani. This autograph itself, not a copy, then served as 'copy' for the first printed edition (parts, no score), which was published by André with the plate-number 715 as "Op. 46" in 1794, as is proved by the rest-figures for the wind instruments entered in the hand of a professional scribe, but also by many peculiarities of writing accidentals in an unusual way. Nevertheless this first edition already brings about incisive changes of dynamics and phrasing, permits wrong notes to creep in, etc. That at this stage, already, an adapting hand was busy is revealed by special circumstances. In long stretches of this concerto [1]) Mozart had omitted the notes for the left hand of the piano. Their execution could partly be inferred from broken chords over the bass, partly (as in the middle movement) from the adoption of orchestral figures for the piano. An adapter—possibly André himself—must have written out these missing parts for the first edition. From this first one the later editions were printed, also the complete edition. According to the report of revision the latter employed the autograph, but apparently made little use of it. The wrong notes of the first edition are still retained, but beyond that numerous cases of arbitrary phrasing and dynamics have been added. In bars 44—61 of the middle movement, the complete edition has given back to the left hand of the piano the bass notes which André had slightly changed. In the present edition the line in small print, at the place indicated, shows André's version.

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[1]) This applies to the following passages: 1st movement: bars 81—99; 104—107; 128—144; 163—171; 174—175; 236—246, first crotchet; 250; 263—277; 300—305; 312—328; 340—342; 344—352; 382—394; 401—402; the doubling thirds in the right hand, bar 104; 2nd movement: the entire left hand part; 3rd movement: 25—28; 48—64; 65, 4th quaver — 81; 97—104; 108; 113—114; 120—129; 135; 147—151; 173—181; 188—212; 213, 4th quaver — 221; 224—233; 248—255; 264—265; 270—280; 285—286; 288—295, 1st crotchet; 304—346; 350—354; 358—370; the doubling sixths in the right hand, 336—338, in imitation of the tutti bar 34 seq.

With the help of the autograph the revision has removed numerous incorrectitudes and errors. Appoggiaturas were written out in accordance with the practice of the Eulenburg Scores. The aim was an unambiguous establishment of the composer's intention as it is expressed by the autograph. Passages not marked in repetitions were augmented according to analogies, and the—very rare—contradictions in Mozart's statements were removed according to evidence. The left hand of the piano was revised according to the first edition, as all parts were subjected to a revision according to the first edition. The piano, in this case, was not termed 'Cembalo' by Mozart, but 'Fortepiano'. Throughout in the *tutti*, even if they interrupt the soli only for a few bars, it is allotted the part of thorough bass accompaniment which, for technical reasons, could unfortunately not be shown in the score. Throughout André's edition in parts, a single-voiced bass (without figures) is printed in the piano in the tutti.

Cadenzas for this concerto by Mozart himself are not known.

Kiel, March 1935

Prof. Dr. Friedrich Blume

W. A. MOZART,

KLAVIERKONZERT D-DUR (K.-V. 537)

Das Klavierkonzert in D-Dur ist unter allen Konzerten Mozarts das bekannteste und meistgespielte. Ob es seinen Namen „Krönungskonzert" zu Recht trägt, ist ungewiß. Zur Kaiserkrönung Leopolds II., die im Oktober 1790 in Frankfurt stattfand, waren von der Wiener Hofkapelle Salieri und Umlauf als Kapellmeister mit 15 Kammermusikern entsandt worden. Mozart, den man übergangen hatte, reiste auf eigene Faust nach, kam aber bei den offiziellen Festlichkeiten nicht zu Gehör und veranstaltete nach deren Abschluß am 15. Oktober eine eigene „Académie", die übrigens ebenfalls nicht den gewünschten Erfolg brachte. Nach der einen Überlieferung — ihr Ursprung ist vermutlich das Titelblatt der Andréschen Erstausgabe von 1794 — soll er hierbei das Konzert 537 gespielt haben, das daher seinen Namen erhalten hat, nach einer anderen das Konzert F-Dur (K.-V. 459, 1784). Nottebohm meint, daß beide zur Aufführung kamen. Mozarts Brief an seine Frau vom 15. Oktober 1790[1]) enthält nichts darüber. Sehr wahrscheinlich ist es nicht, daß Mozart gerade bei dieser Gelegenheit auf Konzerte zurückgegriffen haben soll, deren Entstehung schon 6, bzw. 2½ Jahre zurücklag. Das vorliegende Konzert hat er selbst gelegentlich seines Aufenthaltes in Dresden vor dem Sächsischen Hofe am 14. April 1789 gespielt[2]).

Das Klavierkonzert D-Dur ist das vorletzte, das Mozart geschrieben hat. Ihm folgt in weitem Abstande nur noch dasjenige in B-Dur (K.-V. 595, 1791). Die Hochblüte der Gattung fällt für Mozart in die Jahre kurz vor dem „Figaro". Damals waren die Konzerte D-Moll (K.-V. 466), C-Dur (467), Es-Dur (482), A-Dur (488) und C-Moll (491) entstanden. In der Zeit vom Abschluß des „Figaro" (29. April 1786) bis zur Vollendung des „Don Giovanni" (29. Oktober 1787) hat Mozart nur ein Klavierkonzert geschrieben (C-Dur, K.-V. 503). Mit K.-V. 537 und 595 schließt dann in langen Zwischenräumen die Reihe ab. Andere Aufgaben waren in den Vordergrund getreten, außer der Oper vor allem die der Kammermusik und der Sinfonie. Das C-Dur-Konzert (503) steht in der Nähe des „Kegelstatt-Trios" (498), der Streichquintette C-Dur

[1]) Die Briefe Mozarts, herausg. v. L. Schiedermair, München, 1914, II, S. 322.
[2]) Briefe, a. a. O., II, S. 294.

und C-Moll (515, 516) und der Sinfonie D-Dur (504). Nachbarn des D-Dur-Konzertes (537) sind die Sinfonien Es-Dur, G-Moll und C-Dur (543, 550, 551).

Dem Bilde des quantitativen Nachlassens entspricht völlig die innere Entwicklung der Gattung. Ihre Probleme sind schon vor dem „Figaro" ausgereift. Die drei letzten Konzerte erfüllen und verfeinern nur noch die Ergebnisse, die damals schon gewonnen waren. Mit dem Konzert in D-Moll (466) hatte die Problembildung einen Wendepunkt erreicht: hier war die Auseinandersetzung zwischen alter Konzertmanier und moderner Sinfonik zu einer fast einseitigen Entscheidung im Sinne der letzteren getrieben worden, hier hatte sich die Wirkung Haydns vollendet, hier war der Bruch mit der Konvention der gesellschaftlichen Unterhaltung vollzogen worden, hier war die Schranke zwischen den Gattungen niedergerissen und das Konzert mit der Aufgabe betraut worden, Gefäß seelischer Erlebnisse und Wandlungen zu sein[1]). Mit gleicher Schärfe wie im D-Moll-Konzert hat Mozart seine Entscheidung nicht wiederholt. Am nächsten noch kommt ihm das Konzert in C-Moll (491). Schon mit dem Konzert C-Dur (467), deutlich aber mit denjenigen in Es-Dur (482) und A-Dur (488) vollzieht er die Abwendung. Eine neue Scheidung zwischen den Gattungen bahnt sich an. Strenge Kunst des Ausdrucks und der logischen Entwicklung zu sein, diese Aufgabe überträgt Mozart nun vorwiegend der Sinfonie. Das Konzert hebt er in eine neue Sphäre: es wird wieder Gesellschaftskunst, die es seiner Natur nach war, aber nun nicht mehr im Sinne konventioneller Unterhaltung, sondern im Sinne des feinen, geist- und empfindungsvollen Gespräches. Alle Farben sind gemildert. Wie durch einen Dunstschleier erscheinen Elemente und Gestalten. In der Gelöstheit der Gedankenverbindungen, der Freiheit der Zusammenhänge, der souveränen Willkür des Aufbaues entzieht sich die Form dem Zugriff rationaler Untersuchung. Die frühere strenge Logik der Satzkonstruktion sowie die Zusammenfassung des ganzen Werkes durch die Entwicklung aus e i n e m Ursprungsgedanken werden aufgegeben. An ihre Stelle tritt ein locker hingeschütteter Reichtum an Einfällen und Verknüpfungen, Abwandlungen und Überraschungen, der weder in Mozarts sonstigen Werken noch erst recht in denen anderer seinesgleichen hat. Eine Art Ironie gegenüber dem Wirklichen, eine in allen Farben schillernde Transparenz stellen sich ein, die ihren Sinn in der Ungreifbarkeit wechselvoller Gestaltungen enthüllen.

Innerhalb dieser Gruppe eines neuartigen „Gesellschaftskonzertes", das sich nicht mehr an eine Klasse, sondern an die wenigen erlesenen Geister wendet,

[1]) Ich verweise auf meine Einführungen zu den revidierten Ausgaben der Klavierkonzerte B-Dur (450), D-Moll (466) und C-Dur (467), Eulenburgs Partiturausgabe Nr. 743, 721, 739; ferner auf meine Studie „Die formgeschichtliche Stellung der Klavierkonzerte Mozarts", Mozart-Jahrbuch II, 1924.

nimmt das Konzert D-Dur einen etwas exponierten Platz ein. Sein Umfang sowie die ganz ungewöhnliche Entfaltung von Brillanz und Klangpracht sind auffallend. Sie legen den Gedanken nahe, daß Mozart das Konzert für eine besonders festliche Gelegenheit geschrieben haben mag, wenn eine solche auch nicht bekannt ist. Daß es in rasender Eile komponiert wurde, beweist das Autograph. Dennoch herrscht, bei aller scheinbaren Weitschweifigkeit der virtuosen Entfaltung, strenge Konzentration. Eigenartig und für den späten Mozart bezeichnend sind die Einleitungen, mit denen die meisten Themen eingeführt, und die Nachsätze, mit denen sie abgeschlossen werden. Alle scharfen Kontraste werden vermieden. Das Gerüst der Form wird unsichtbar gemacht. Einleitungen und Nachsätze verschleiern die Gelenke. Die Themen sind einander ähnlich (1. Satz, T. 32 ff.; T. 57 ff.; T. 128 ff.). Nicht das Hauptthema, sondern ein Nebengedanke und dessen Anhänge (1. Satz, T. 38 ff.) ergeben das Material zu einer motivischen Arbeit, die damit das Gepräge des Irrationalen, Zufälligen erhält. Soweit überhaupt von „thematischer Arbeit" die Rede sein kann, besteht sie in lockeren Verknüpfungen gelegentlicher Nebenmotive, die andeutungsweise als Begleitfiguren des Orchesters zum Passagenwerk des Solisten auftreten (1. Satz, T. 200 ff.) und in leisen Anklängen die Ecksätze miteinander verknüpfen (1. Satz, T. 200 ff.; 3. Satz, T. 109 ff. und weitere Stellen). An den Platz einer „Durchführung" im strengen Sinne, wie sie das D-Moll-Konzert (466) als Höhepunkt des Satzes besaß, tritt ein improvisatorisch anmutendes Spiel mit einer an sich belanglosen Schlußfigur des Orchesters (1. Satz, T. 234 ff.). Auch die Reprise bringt keine straffe Zusammenfassung, wie es noch im Konzert C-Dur (467) der Fall gewesen war. Daß unter diesen Voraussetzungen auch die Verknüpfung der Sätze nicht mehr auf thematischer Verwandtschaft, sondern auf Ähnlichkeiten des Klanges und gelegentlicher Wiederverwendung von Orchestermotiven beruht (s. das genannte Beispiel), bedarf kaum der Erwähnung. Der kräftige Aufstieg am Anfang des 1. Satzes findet im Thema des dritten nur eine leicht elegische Beantwortung. Man vergleiche dieses fast kindlich anmutende Thema des 3. Satzes, dessen Melodie sich im Quintumfang erschöpft, mit dem Thema des Schlußsatzes aus dem D-Moll-Konzert, um die ganze Weite des Abstandes zu ermessen. Im Zusammenhang damit ist auch die Kontraststellung des Mittelsatzes stark abgeschwächt, fast erscheint er den Ecksätzen ähnlich. Das Streben nach lyrischer Schlichtheit hat hier zu einem Liedsatz allereinfachster Prägung geführt, zum schlichtesten und zartesten aller langsamen Sätze aus Mozarts Klavierkonzerten. In der Form des 3. Satzes wirkt Haydn nach. Sie besteht in einer sehr eigenwilligen Durchkreuzung von Elementen des Sonaten- mit solchen des Rondosatzes: zwei rondohaft klingende, aber wie die Themengruppen eines Sonatensatzes angelegte

Komplexe werden sonatenartig miteinander kombiniert, aber in eine Rondoform mit Coda eingespannt.

Das Autograph, früher im Besitze der Familie André, ist heute Eigentum des Herrn Ingenieurs D.N.Heineman, Brüssel. Ich bin ihm für die Erlaubnis zur Benutzung und für die freundliche Überlassung eines Photogramms aufrichtig zu Dank verpflichtet. Herrn Dr. A. Einstein, London, habe ich für den Nachweis des jetzigen Eigentümers meinen besonderen Dank abzustatten. Der Preußischen Staatsbibliothek Berlin, deren Musikabteilung mir durch Überlassung der Erstausgabe des Werkes und der Mozartschen Kadenzen behilflich war, sage ich ebenfalls verbindlichen Dank.

Die Handschrift ist für den späten Mozart äußerst charakteristisch. Bei aller Eile, mit der das Werk hingeworfen ist und die oftmals die Schriftzüge schwer lesbar macht, finden sich nur ganz wenige Verbesserungen, und Dynamik, Phrasierung und alle sonstigen Vortragsbezeichnungen sind mit peinlicher Sorgfalt angegeben. Hier liegt einmal der seltene Fall vor, daß man Genesis und Überlieferung eines Werkes von Anfang an bis in die heutigen Ausgaben verfolgen kann. Mozart hat in einer ersten Schicht der Niederschrift (kenntlich an blasserer Tinte) vorwiegend Violine I, Klavier und Baß niedergeschrieben und stellenweise andere Instrumente skizziert, in einem zweiten Arbeitsgang die Partitur ausgeführt, in einem dritten Trompeten und Pauken hinzugefügt. Dieses Autograph selbst, nicht eine Kopie, wurde dann als Vorlage für die erste, bei André unter der Verlags-Nummer 715 als „op. 46“ im Jahre 1794 erschienene Druckausgabe (Stimmen, keine Partitur) benutzt, wie die von Berufsschreiberhand eingetragenen Pausenzahlen für die Bläser usw., aber auch manche von der Norm abweichende Eigentümlichkeiten der Akzidentiensetzung u. a. m. beweisen. Dennoch verändert schon dieser erste Druck weitgehend Phrasierung und Dynamik, streut falsche Noten ein usw. Daß hier bereits eine bearbeitende Hand am Werke gewesen sein muß, wird durch einen besonderen Umstand deutlich. Mozart hat in diesem Konzert lange Strecken hindurch [1]) die Noten für die linke Hand des Klaviers weggelassen. Ihre Ausführung ergab sich z. T. durch akkordliche Brechung über dem Baß, z. T. (wie im Mittelsatz) durch Übernahme von Orchesterfiguren auf das Klavier. Diese fehlenden Partien muß also ein Bearbeiter — möglicherweise

[1]) Es handelt sich um folgende Stellen: 1. Satz; Takt 81—99; 104—107; 128—144; 163—171; 174—175; 236—246, 1. Viertel; 250; 263—277; 300—305; 312—328; 340—342; 344—352; 382—394; 401—402; die mitgehenden Terzen rechts 104; 2. Satz: durchgängig der gesamte Part der linken Hand; 3. Satz: 25—28; 48—64; 65, 4. Achtel—81; 97—104; 108; 113—114; 120—129; 135; 147—151; 173—181; 188—212; 213, 4. Achtel—221; 224—233; 248—255; 264—265; 270—280; 285—286; 289—295, 1. Viertel; 304—346; 350—354; 358—370; die mitgehenden Sexten rechts 336—338, die dem Tutti T. 34 ff. nachgebildet sind.

André selbst — für den Erstdruck ausgeschrieben haben. Dieser Erstausgabe sind die späteren nachgedruckt worden, auch die Gesamtausgabe. Die letztere hat zwar nach Ausweis des Revisionsberichtes das Autograph benutzt, offenbar aber wenig Gebrauch davon gemacht. Die Notenfehler der Erstausgabe finden sich auch hier, über die Erstausgabe hinaus aber sind zahllose Willkürlichkeiten der Phrasierung und Dynamik erst hier hinzugefügt worden. In den Takten 44—61 des Mittelsatzes hat die Gesamtausgabe der linken Hand des Klaviers die Baßnoten zurückgegeben, die André etwas verändert hatte. Die kleingestochene Zeile der vorliegenden Ausgabe zeigt an der genannten Stelle die Andrésche Fassung an.

Die Revision hat an Hand des Autographs zahllose Unkorrektheiten und Fehler beseitigt. Lange Vorschläge wurden (gemäß dem Gebrauch der Eulenburgschen Partituren) ausgeschrieben. Das Ziel war eine eindeutige Herstellung der Willensmeinung des Komponisten, wie die Handschrift sie zum Ausdruck bringt. Bei Wiederholungen nicht bezeichnete Stellen wurden nach Analogie ergänzt, die — sehr seltenen — Widersprüche in Mozarts Angaben nach Evidenz beseitigt. Die linke Hand des Klaviers wurde nach der Erstausgabe revidiert, wie denn überhaupt alle Stimmen einer weiteren Revision nach der Erstausgabe unterzogen wurden. Das Klavier hat Mozart hier nicht als Cembalo, sondern als Fortepiano bezeichnet. Durchweg fällt ihm bei den Tutti, auch wenn sie die Soli nur um einige Takte unterbrechen, die Aufgabe der Generalbaßbegleitung zu, die aus technischen Gründen in der Partitur leider nicht sichtbar gemacht werden konnte. Die Andrésche Stimmenausgabe druckt im Klavierpart durchweg den Baß bei den Tutti einstimmig (ohne Bezifferung) aus.

Eigene Kadenzen von Mozart sind zu diesem Konzert nicht bekannt.

Kiel, im März 1935

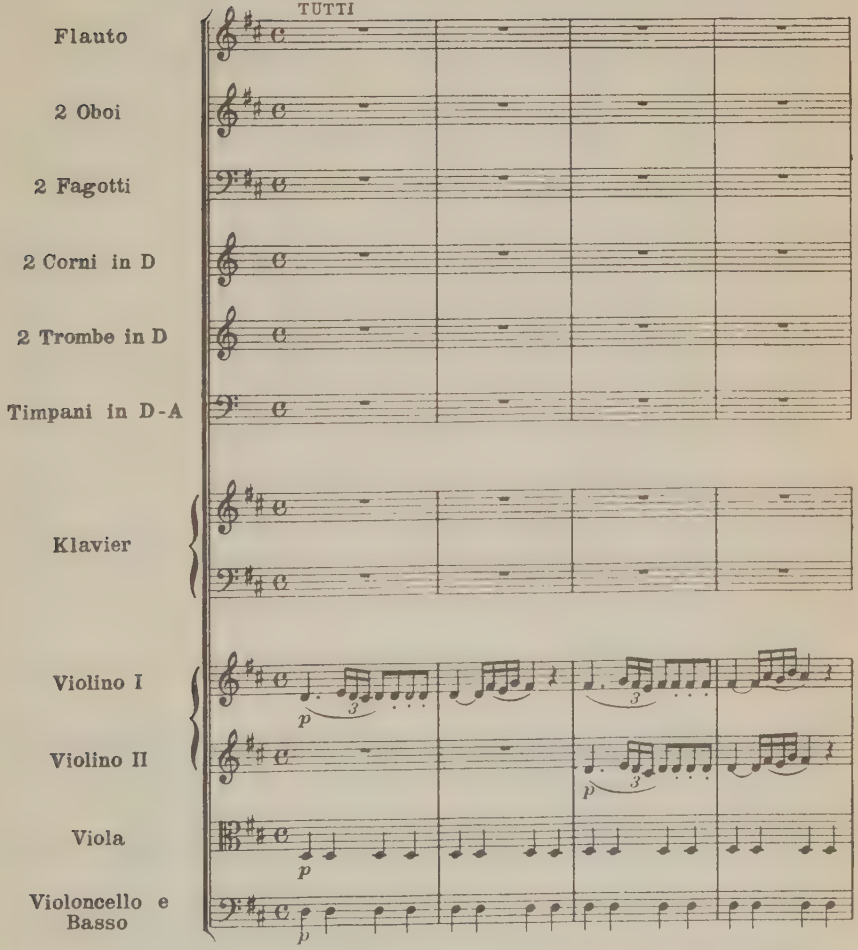
Prof. Dr. Friedrich Blume

PIANO CONCERTO

I

W. A. Mozart
1756-1791
Köchel No. 537

Allegro
TUTTI

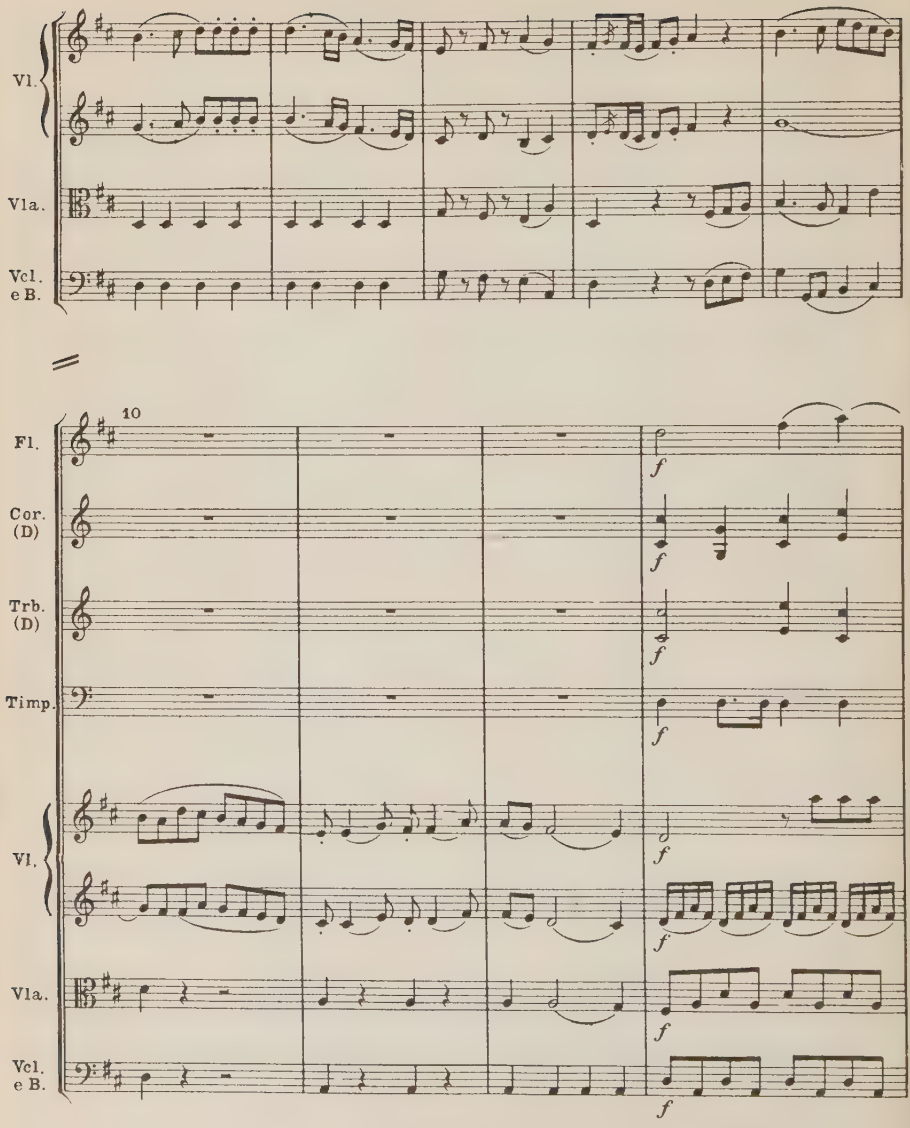


Das Klavier als Generalbaßinstrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.

No. 719

E. E. 3812

Ernst Eulenburg Ltd.,
London - Zurich - Stuttgart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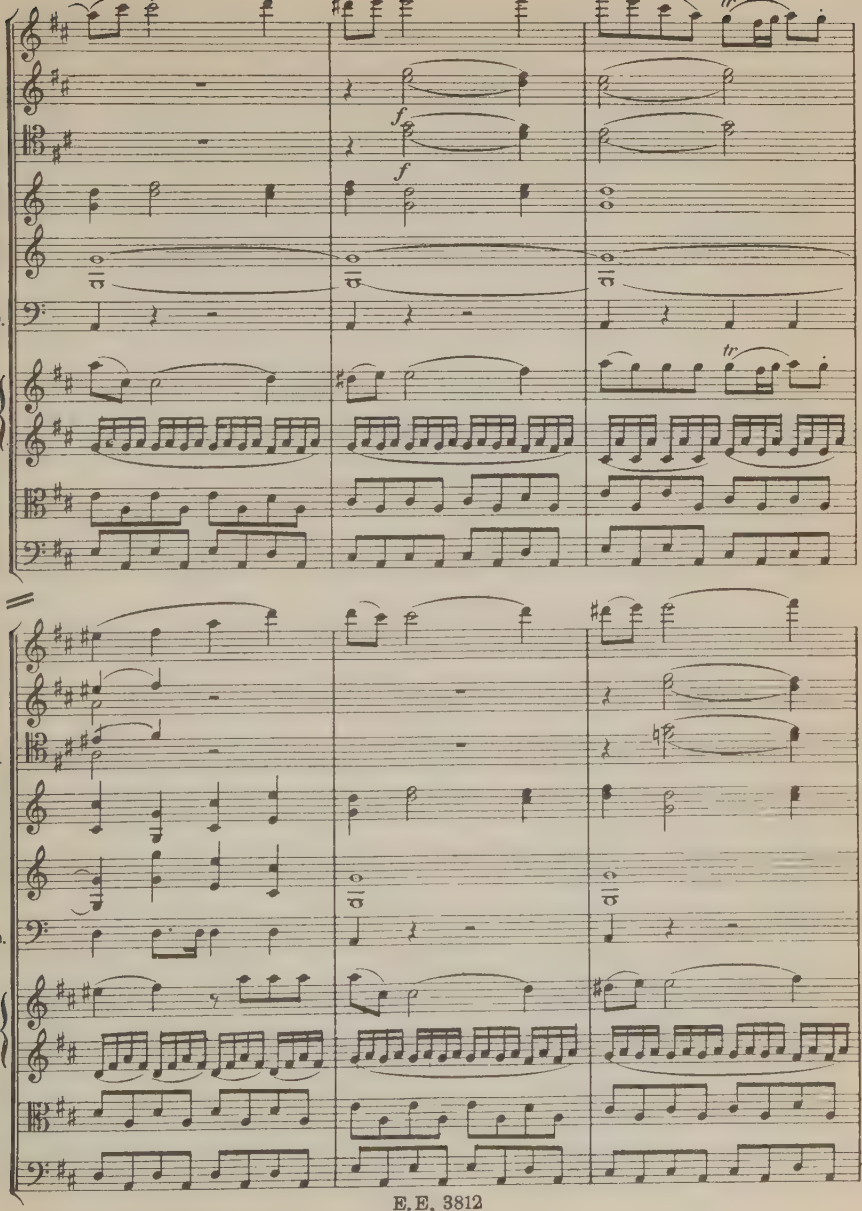
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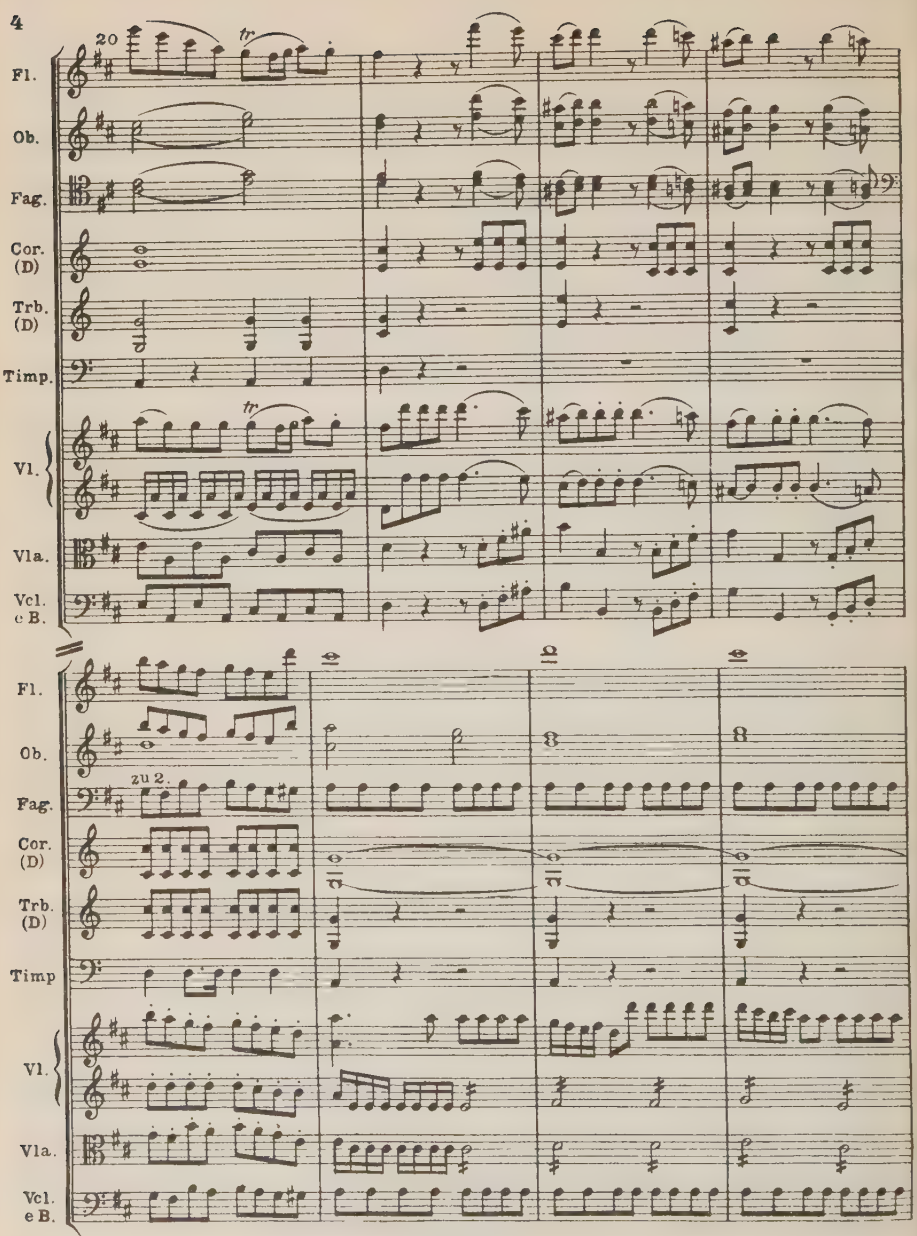
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Trb. (D)
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Vl.
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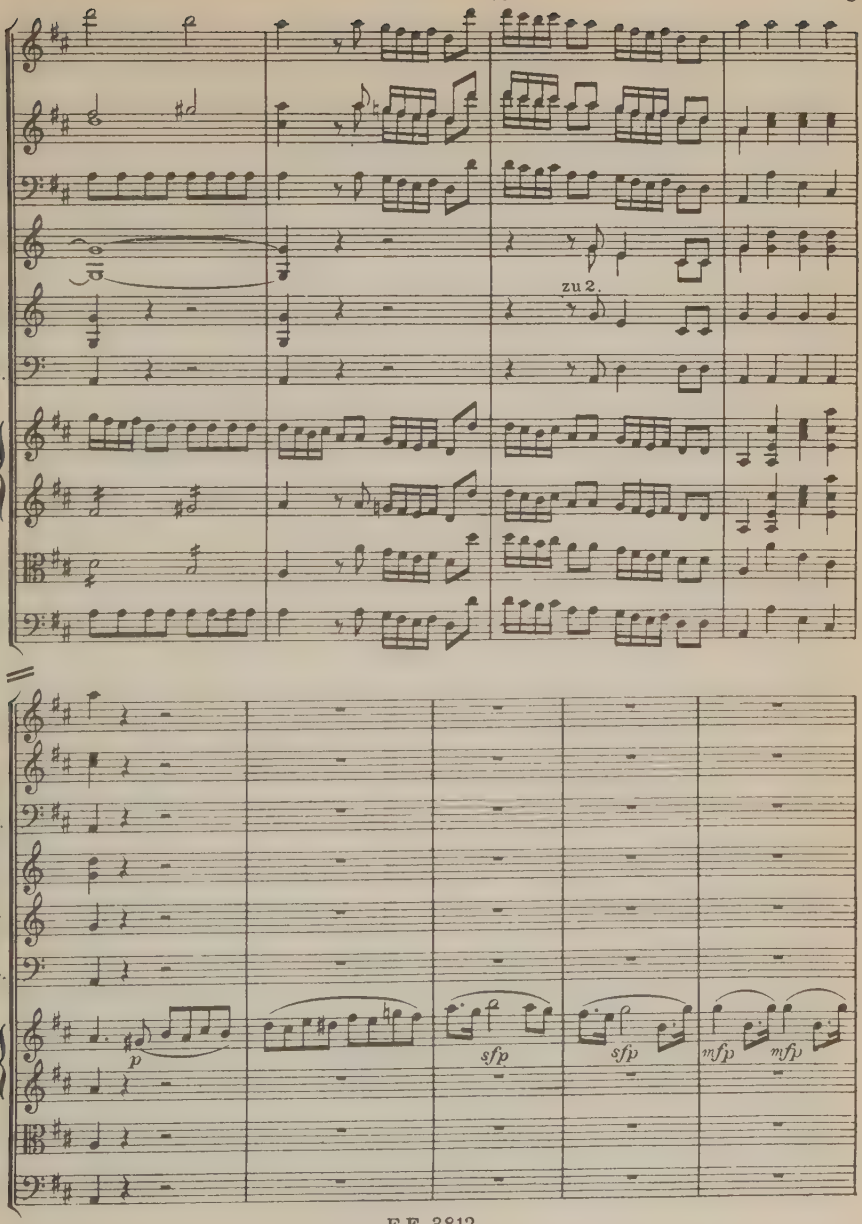
Vcl. e B.
zu 2.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Fag.
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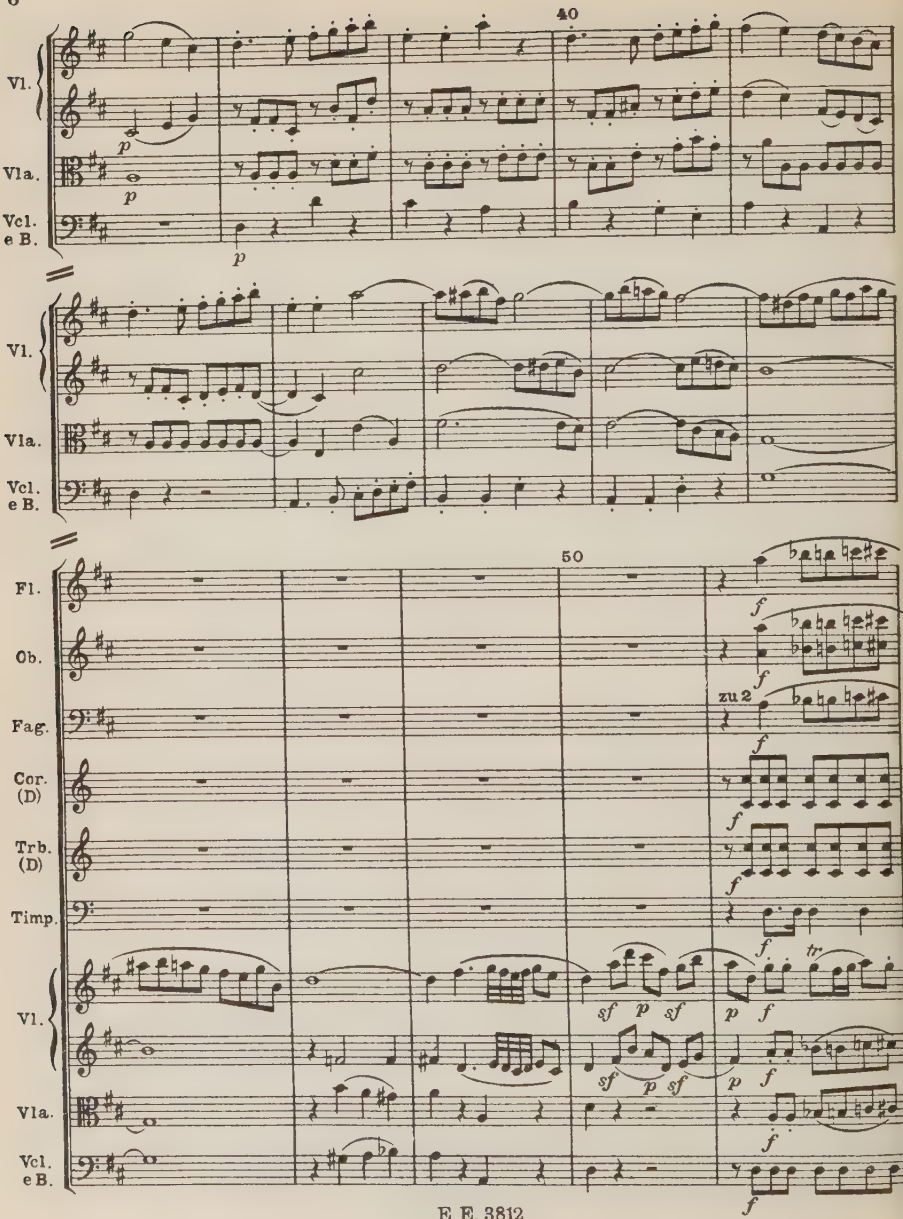
sfp
mfp
mfp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Vcl.
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Fag.
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Trb.
(D)
Timp.
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f
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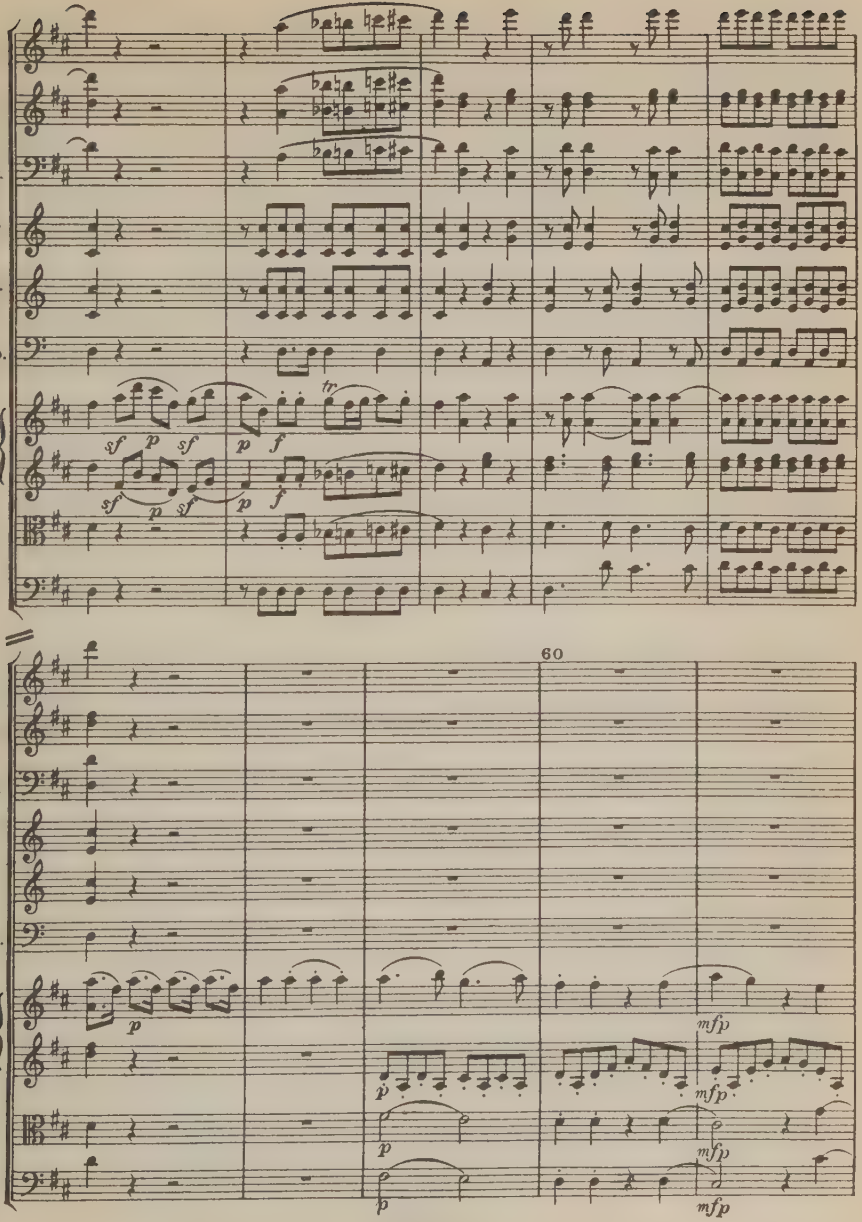
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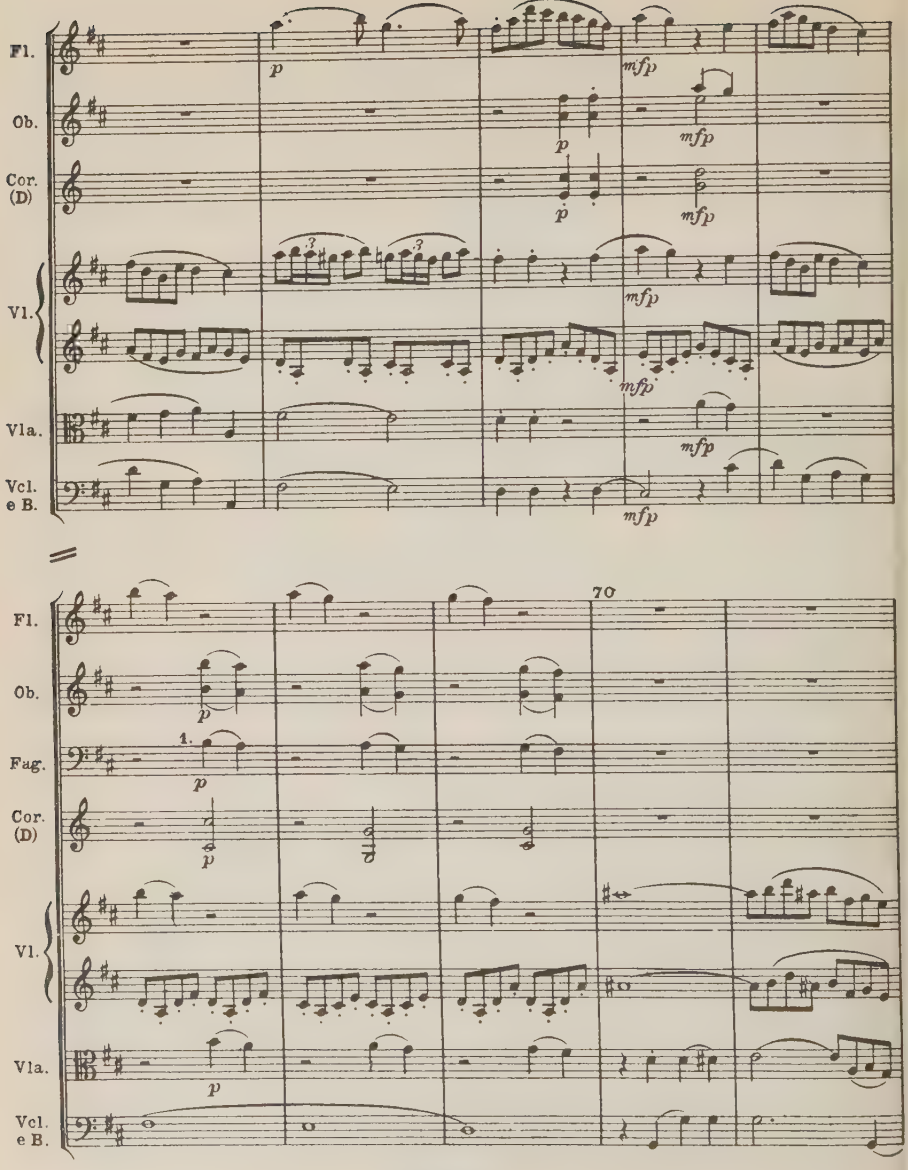
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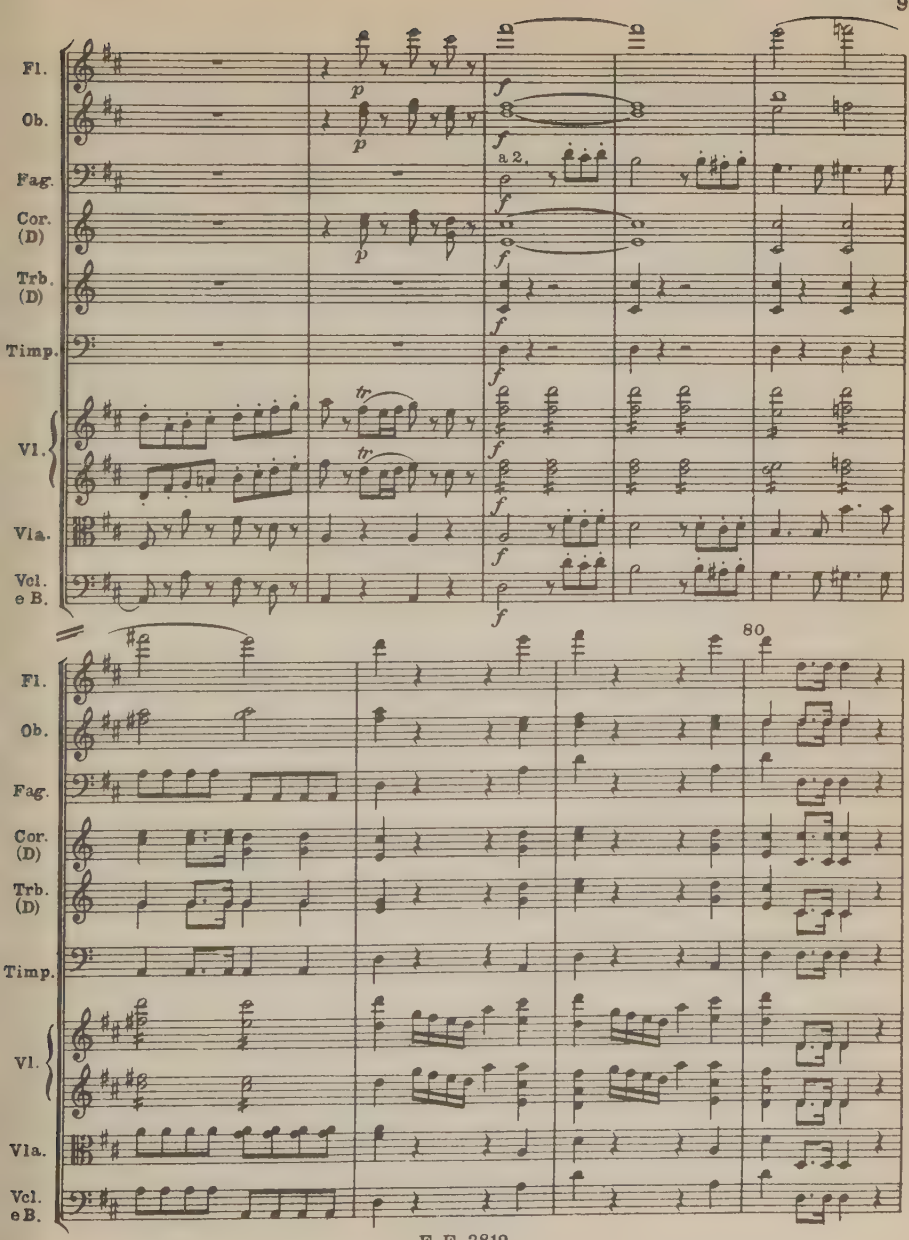
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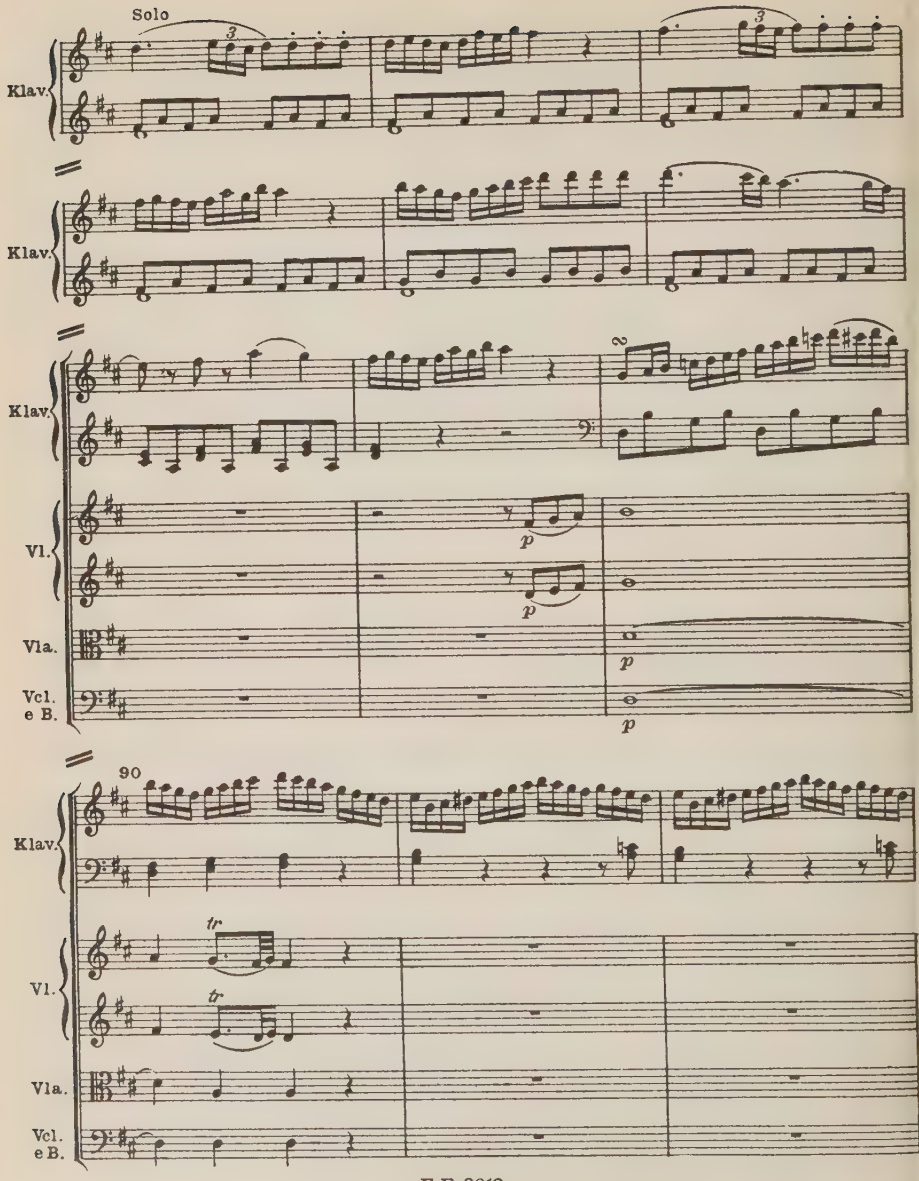
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90
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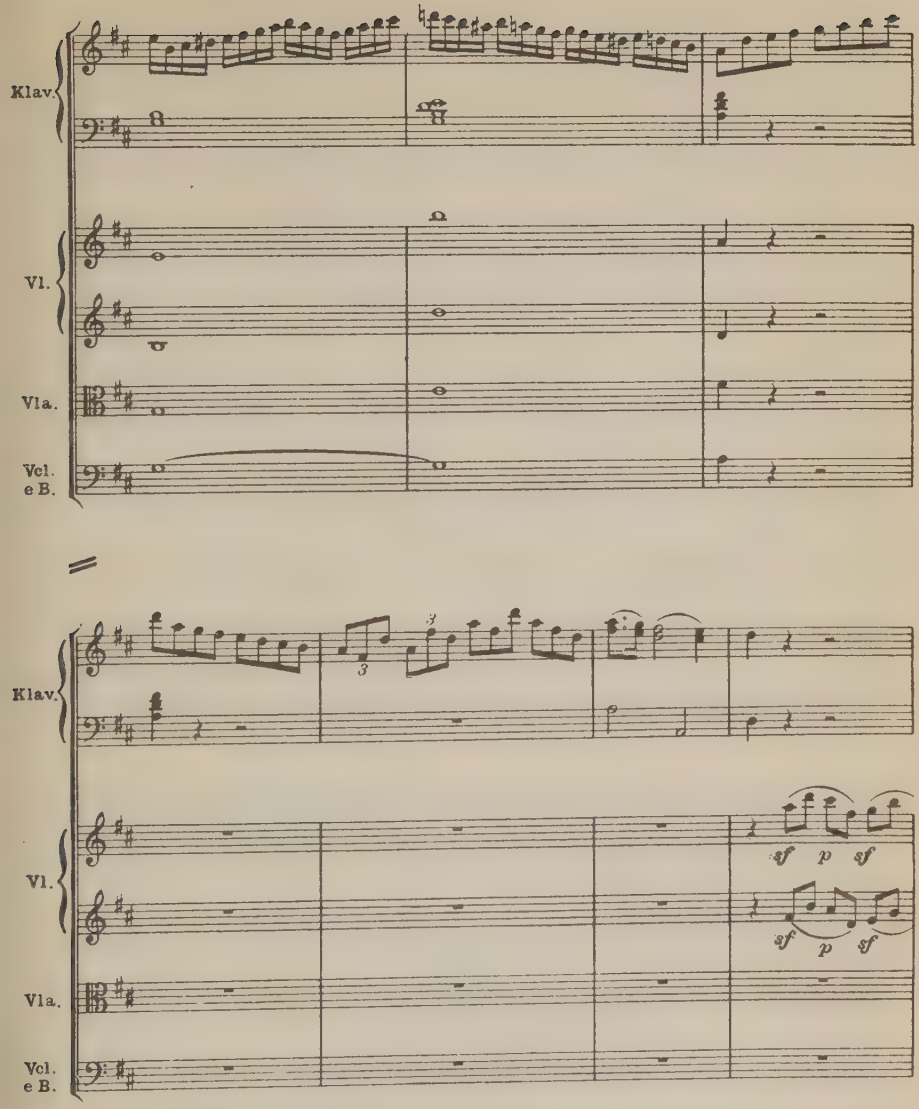
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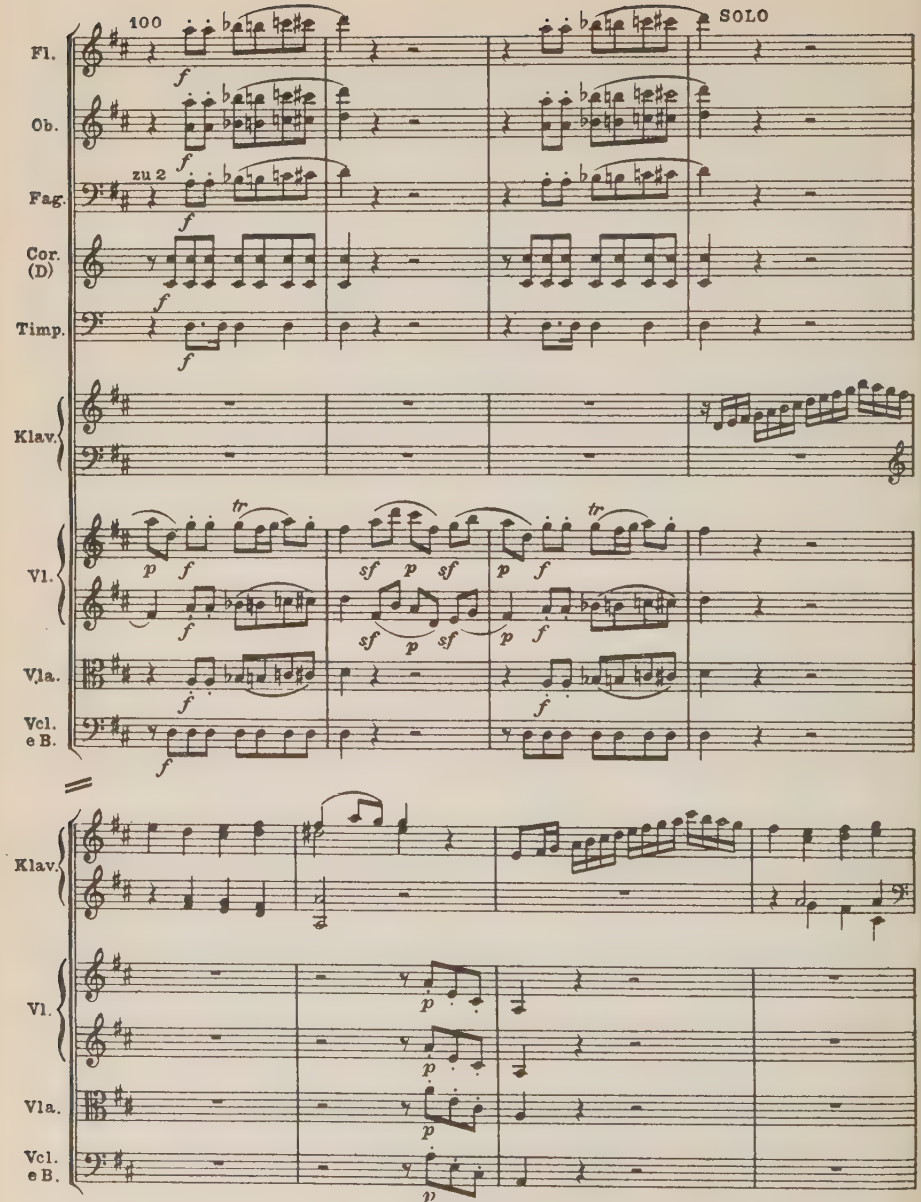
sf p sf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Fag.
zu 2
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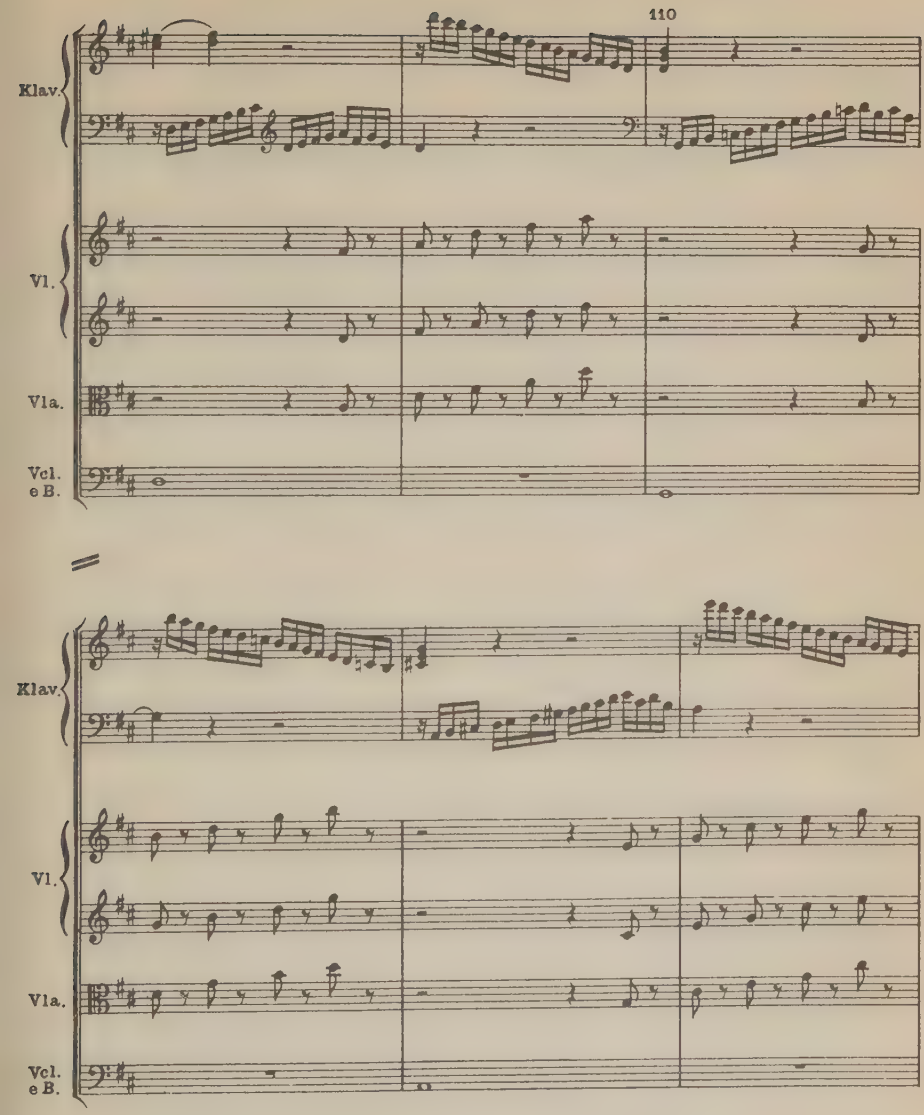
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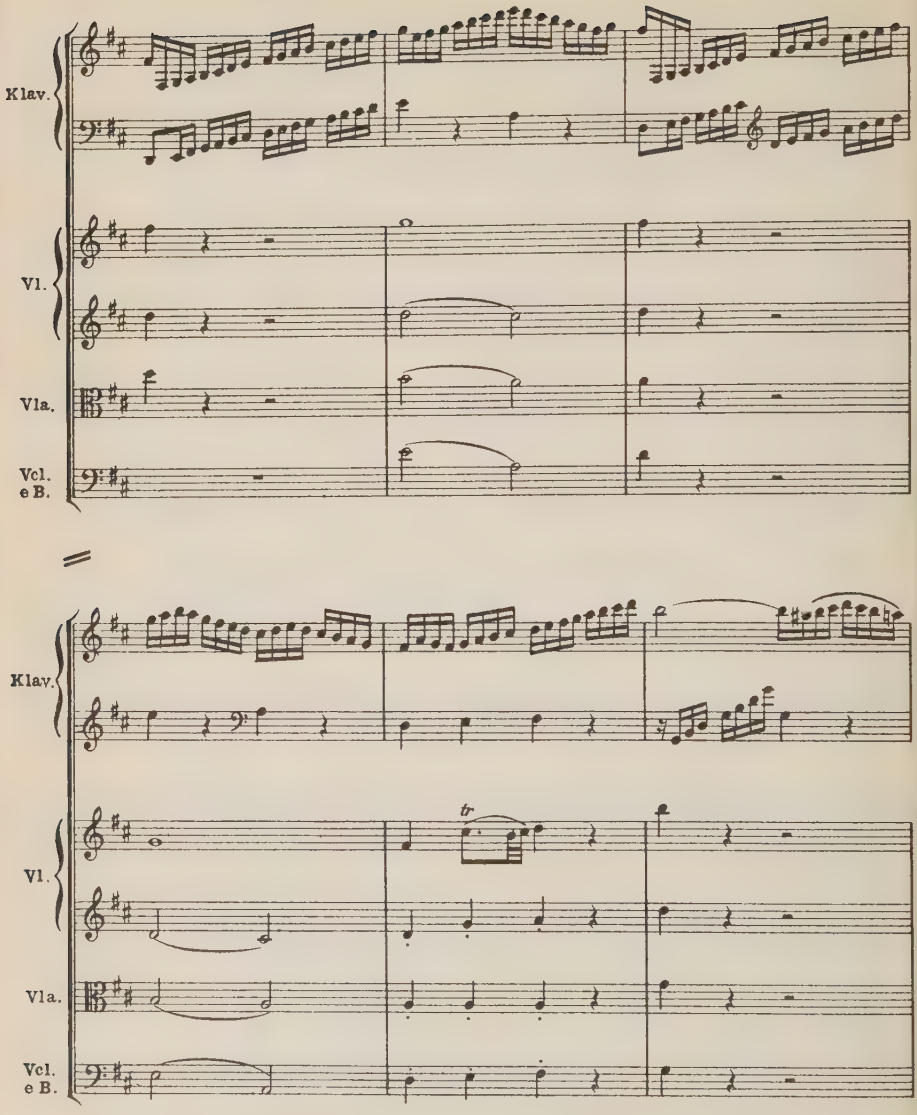
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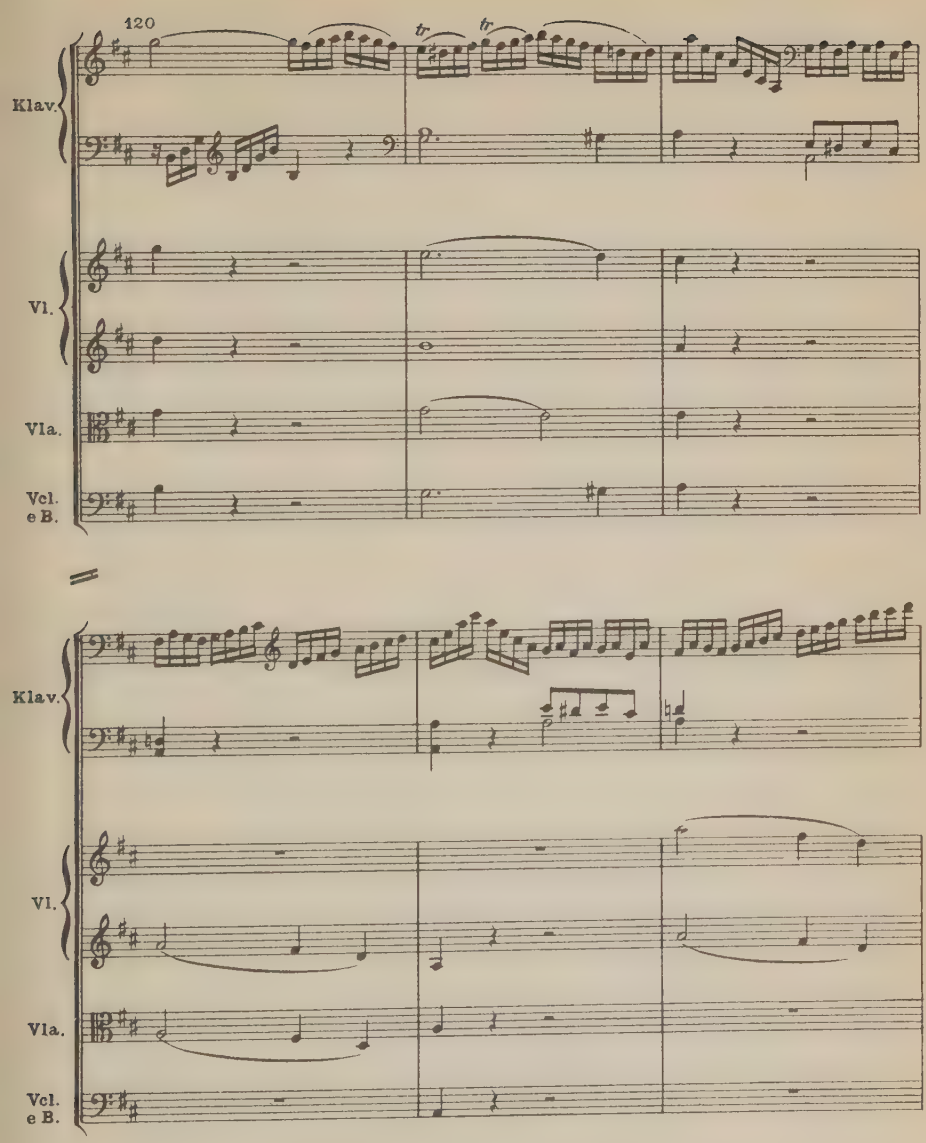
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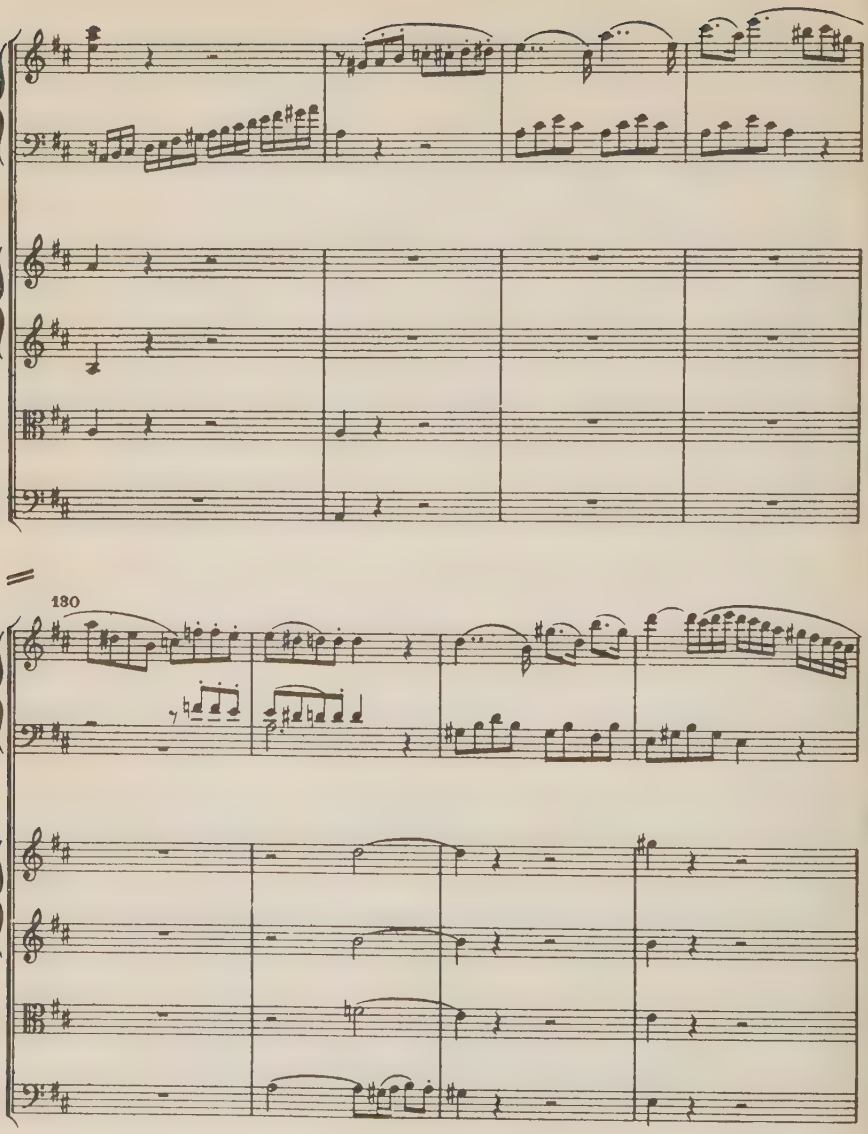
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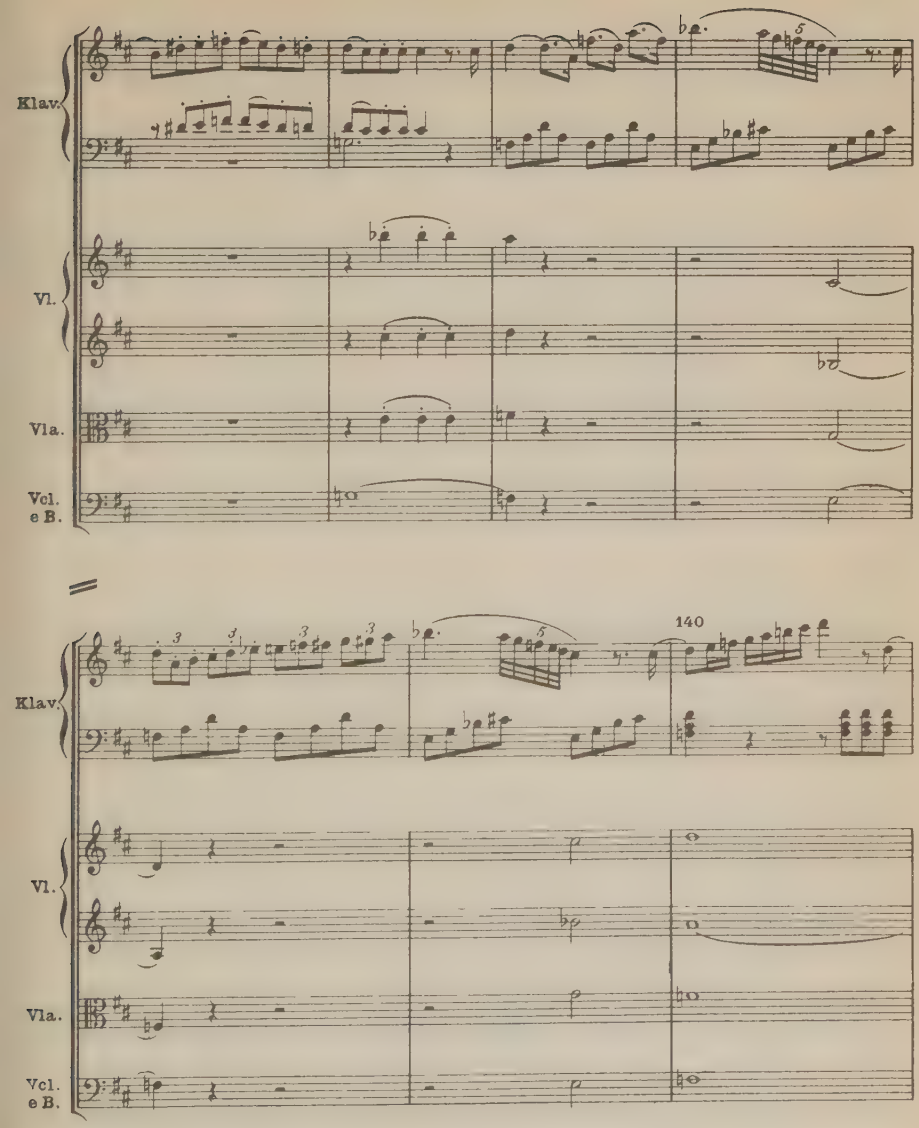
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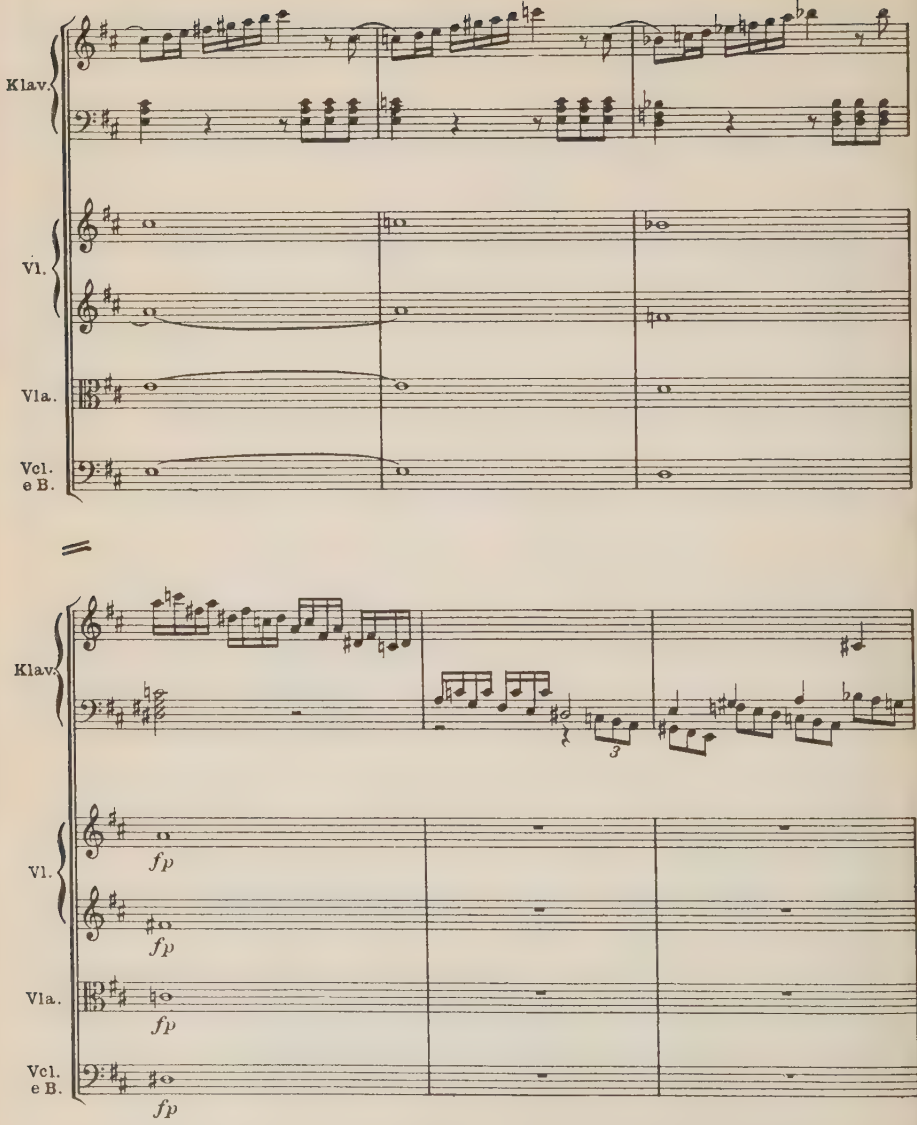
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fp
fp
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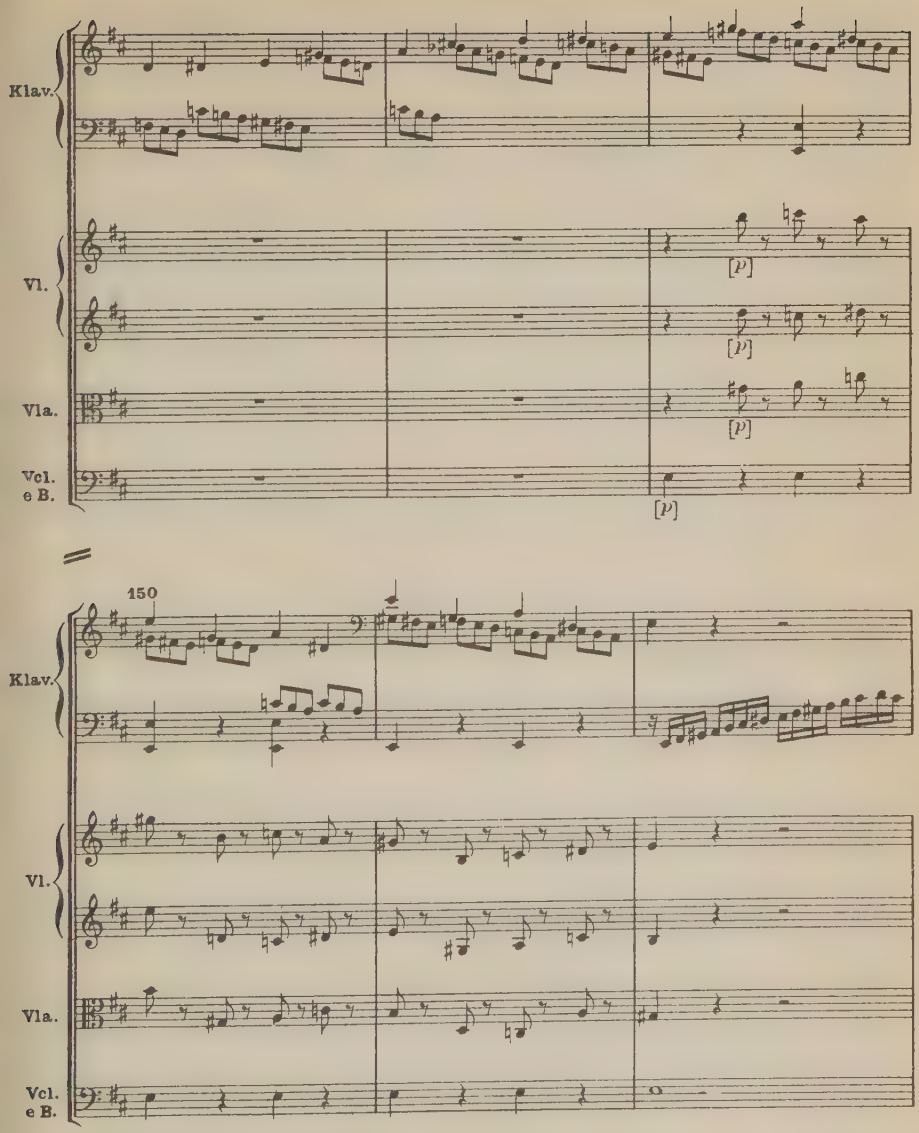
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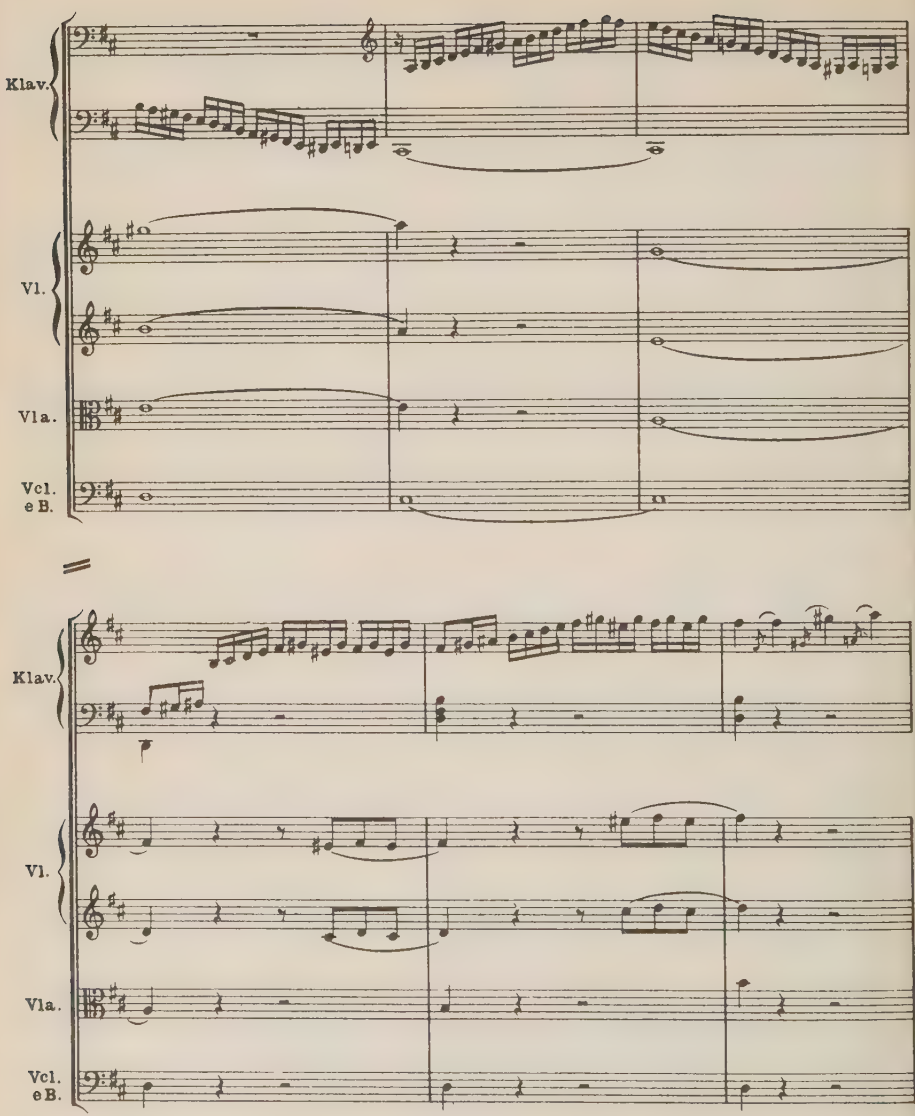
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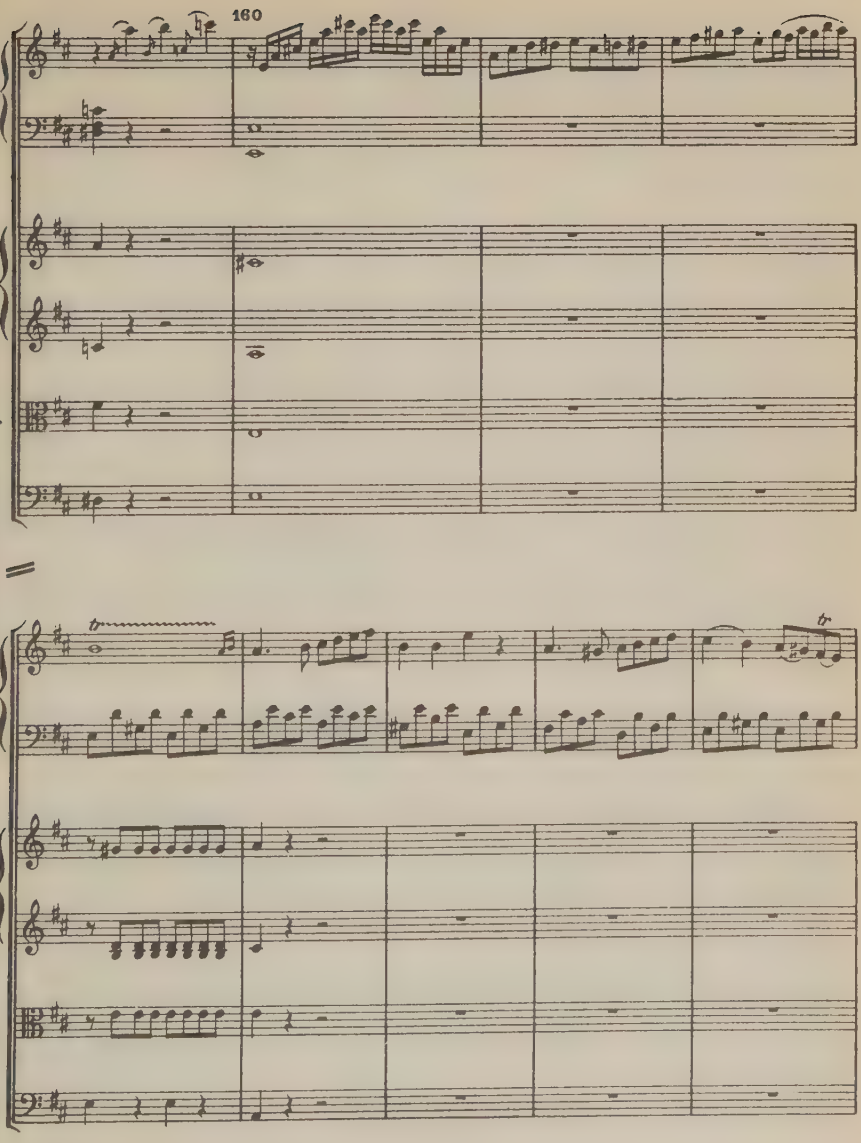
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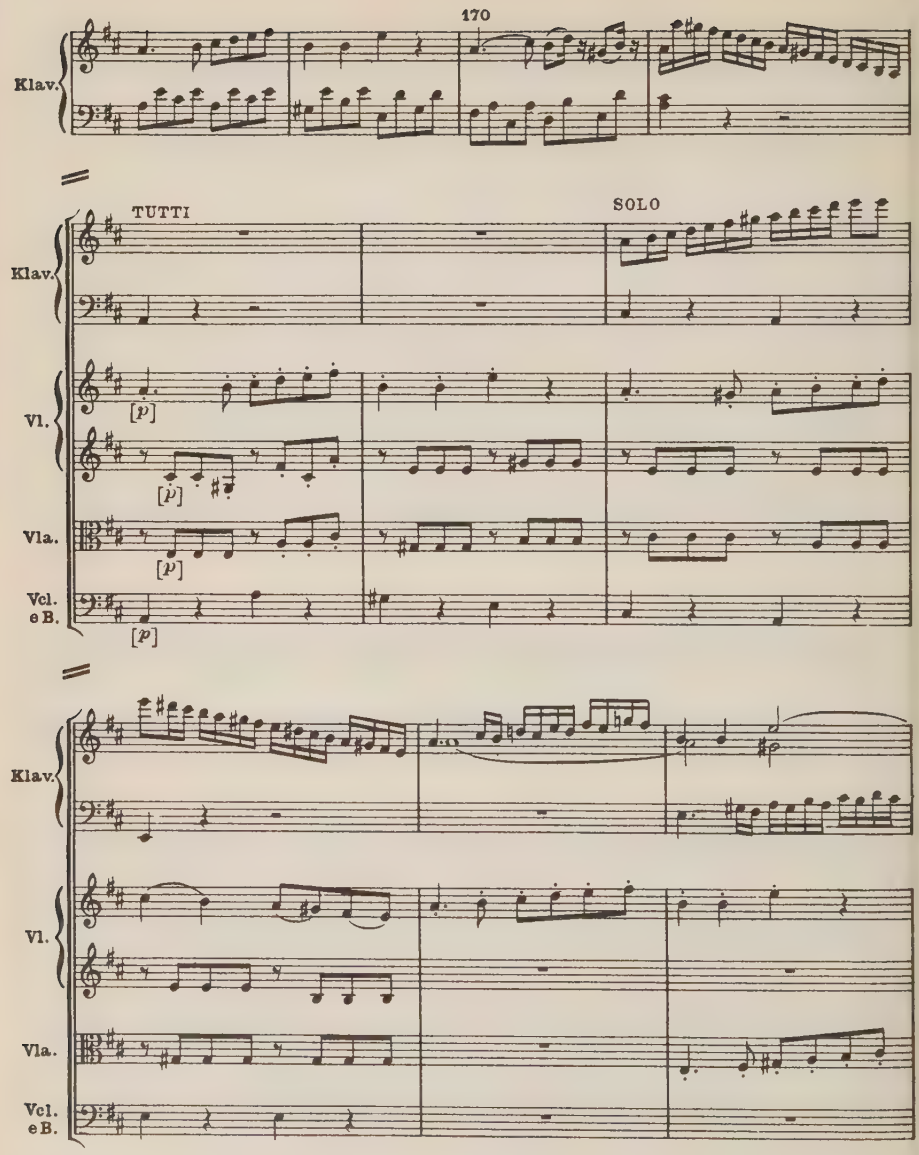
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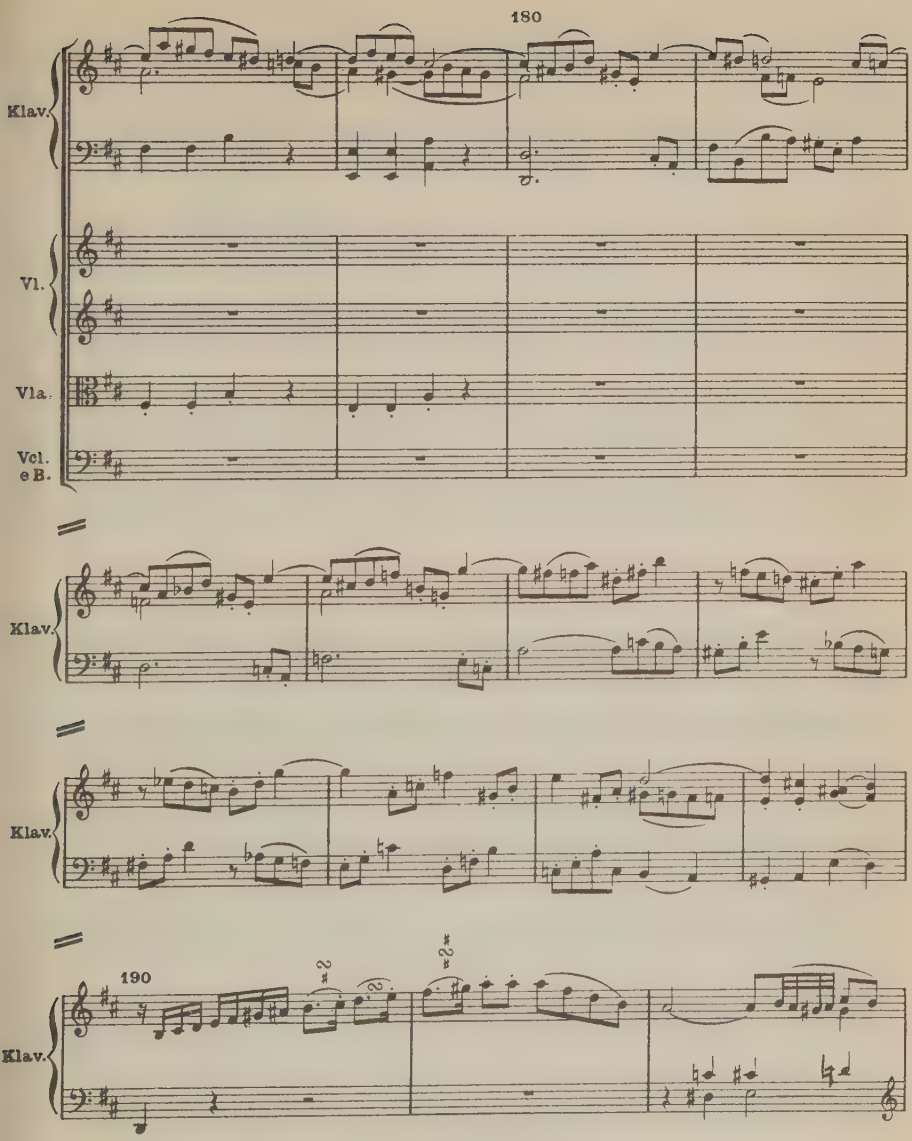
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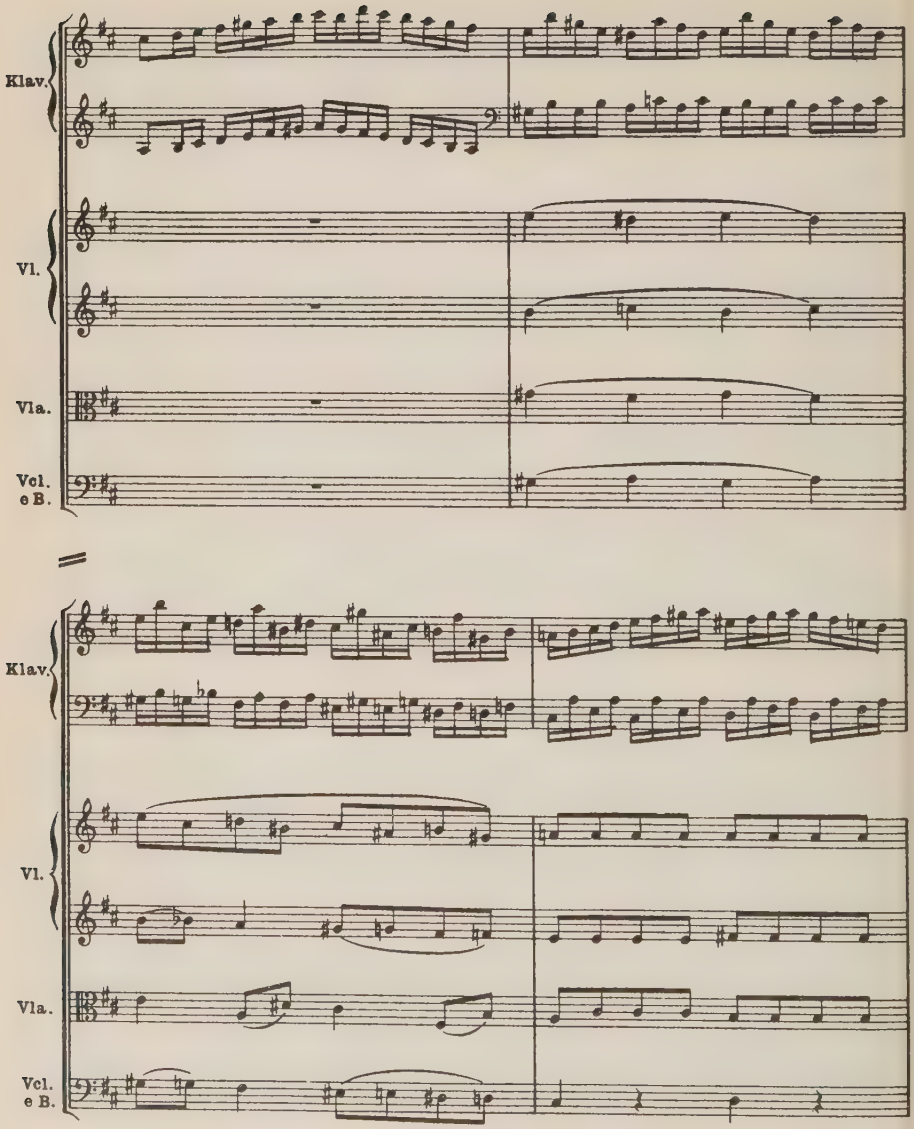
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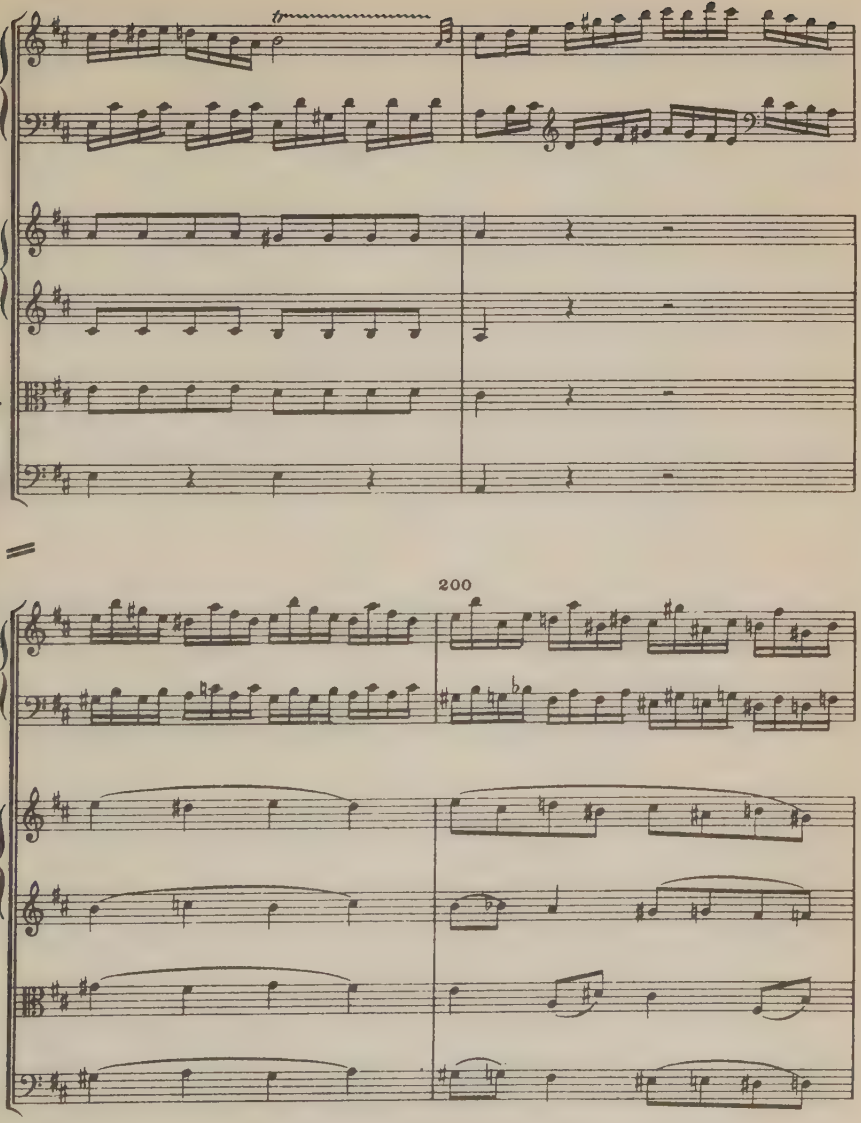
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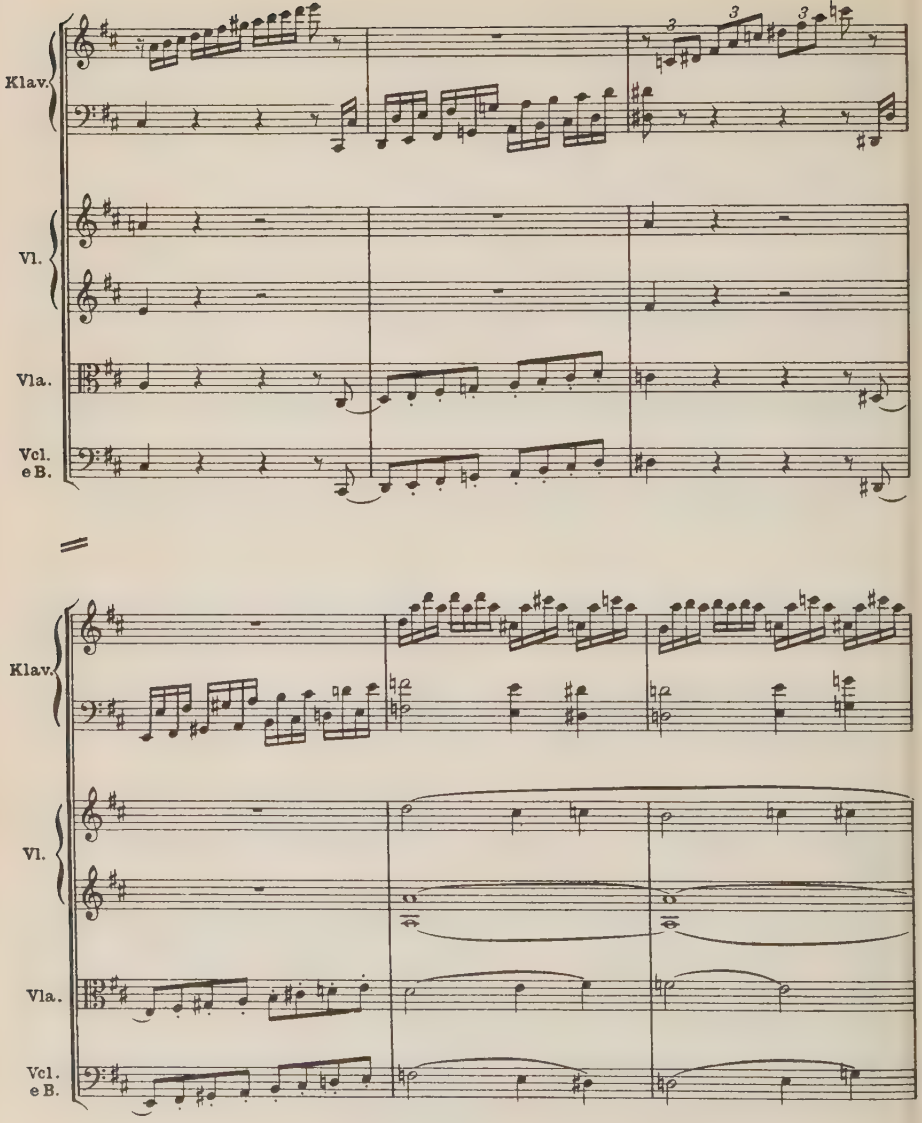
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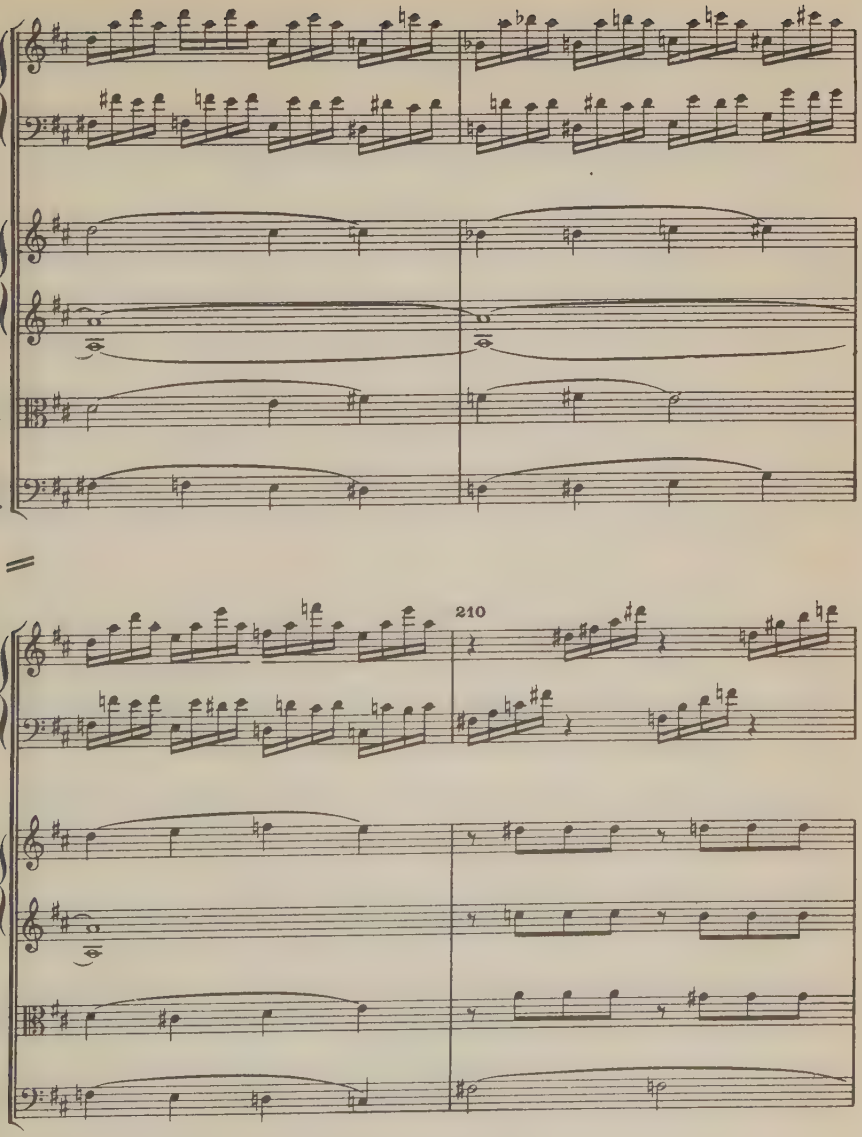
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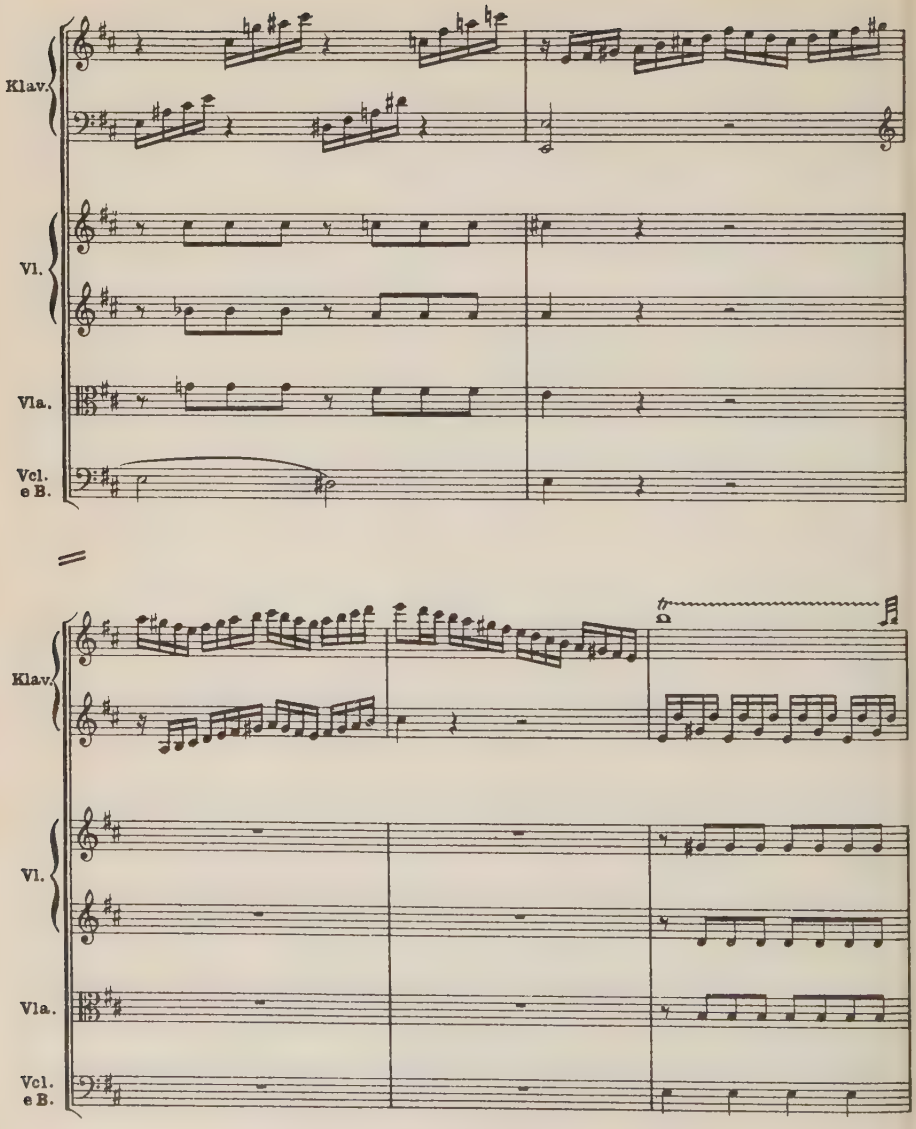
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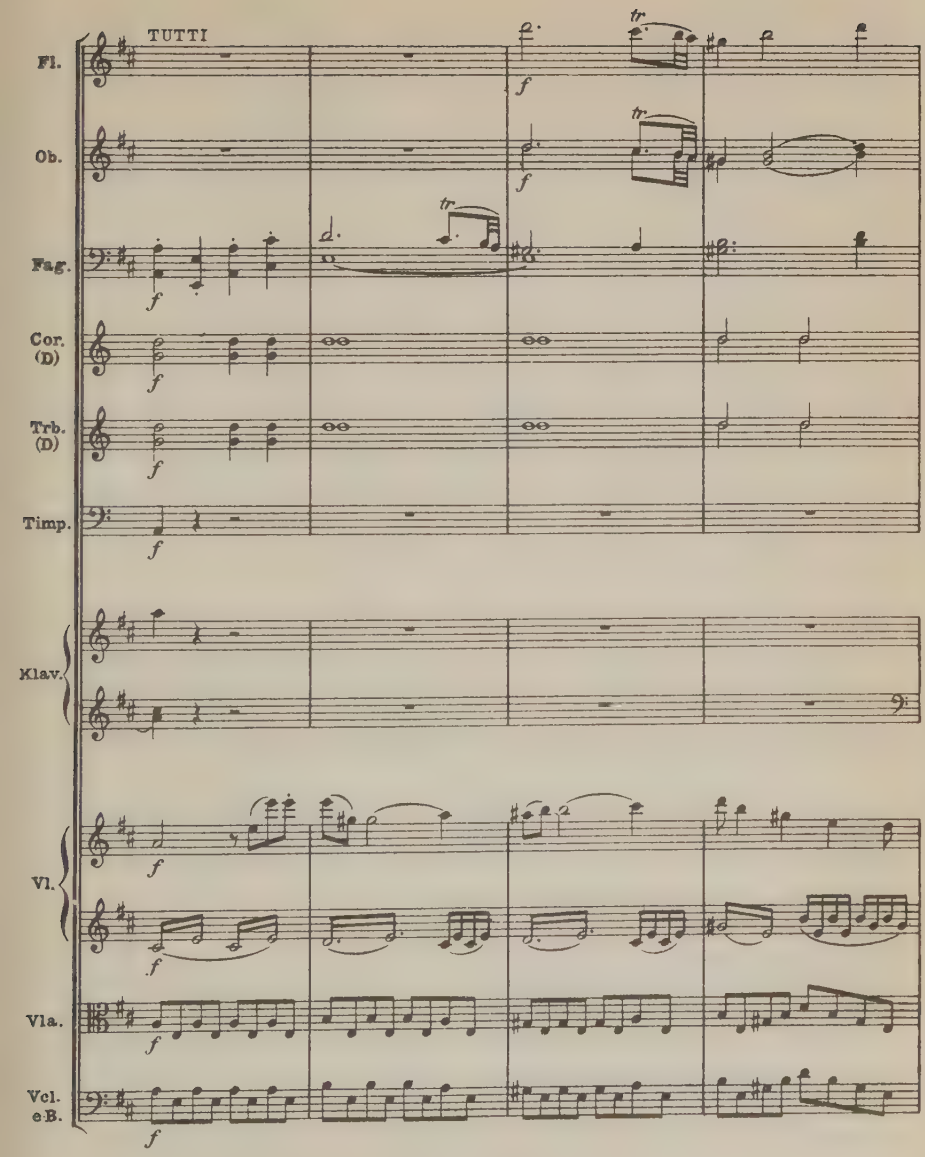
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Cor. (D)
Trb. (D)
Timp.
Klav.
Vl.
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Vcl. eB.
f
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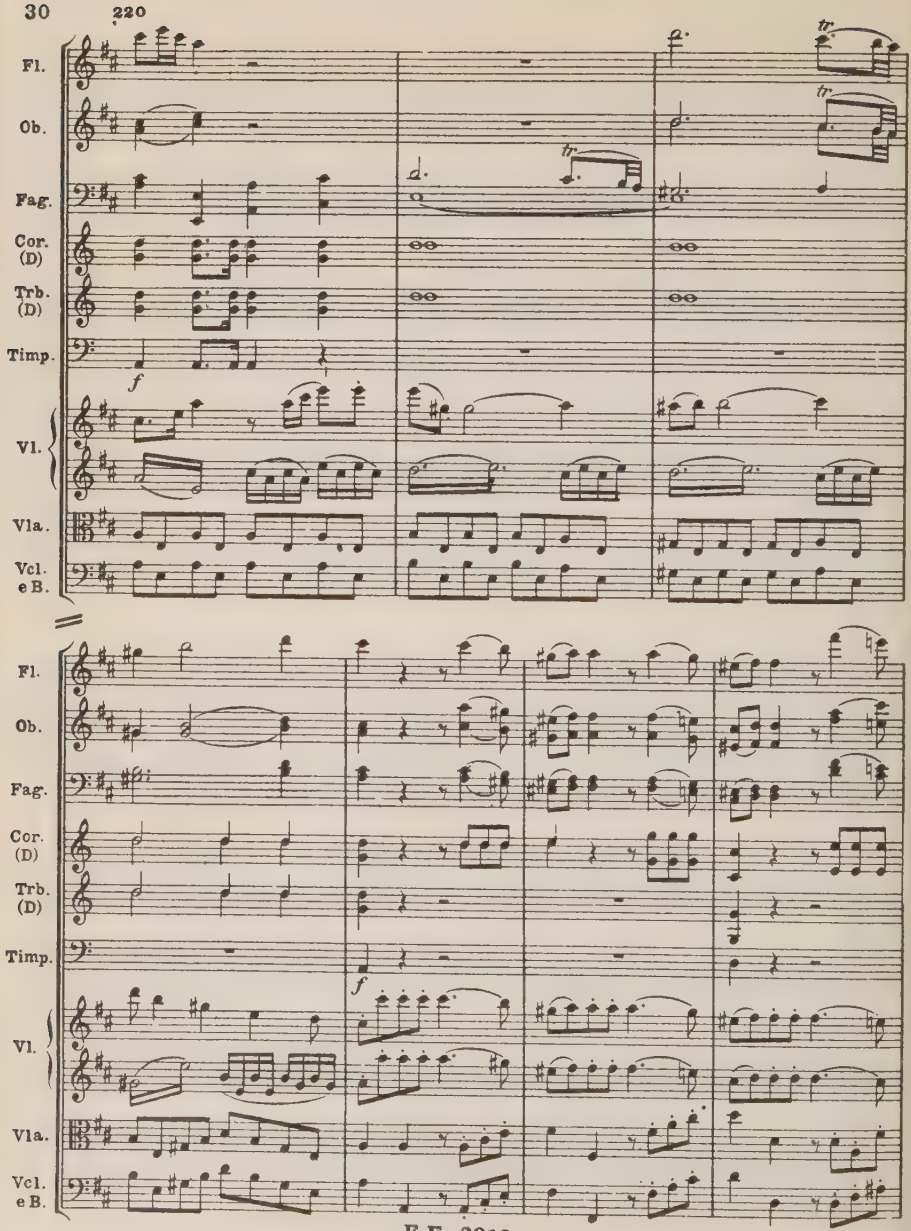
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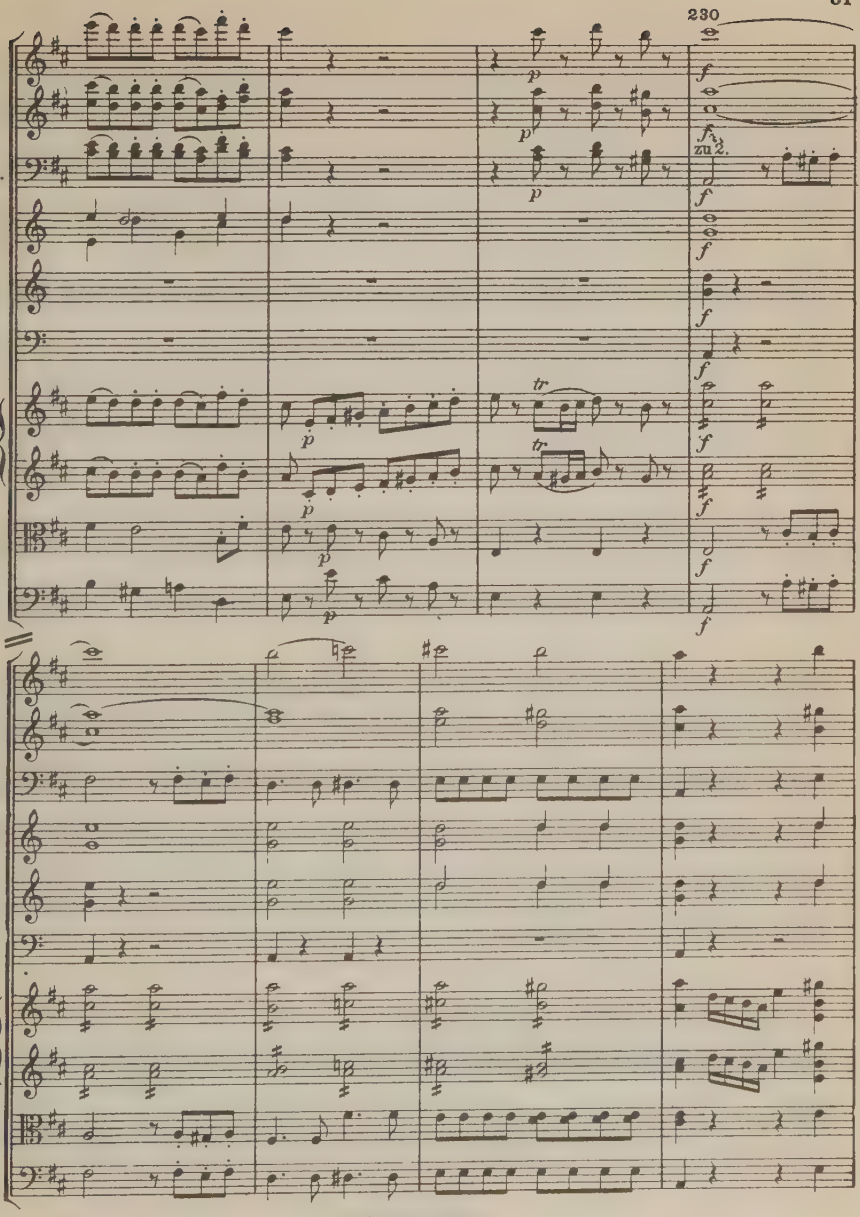
f
tr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Vcl. eB.
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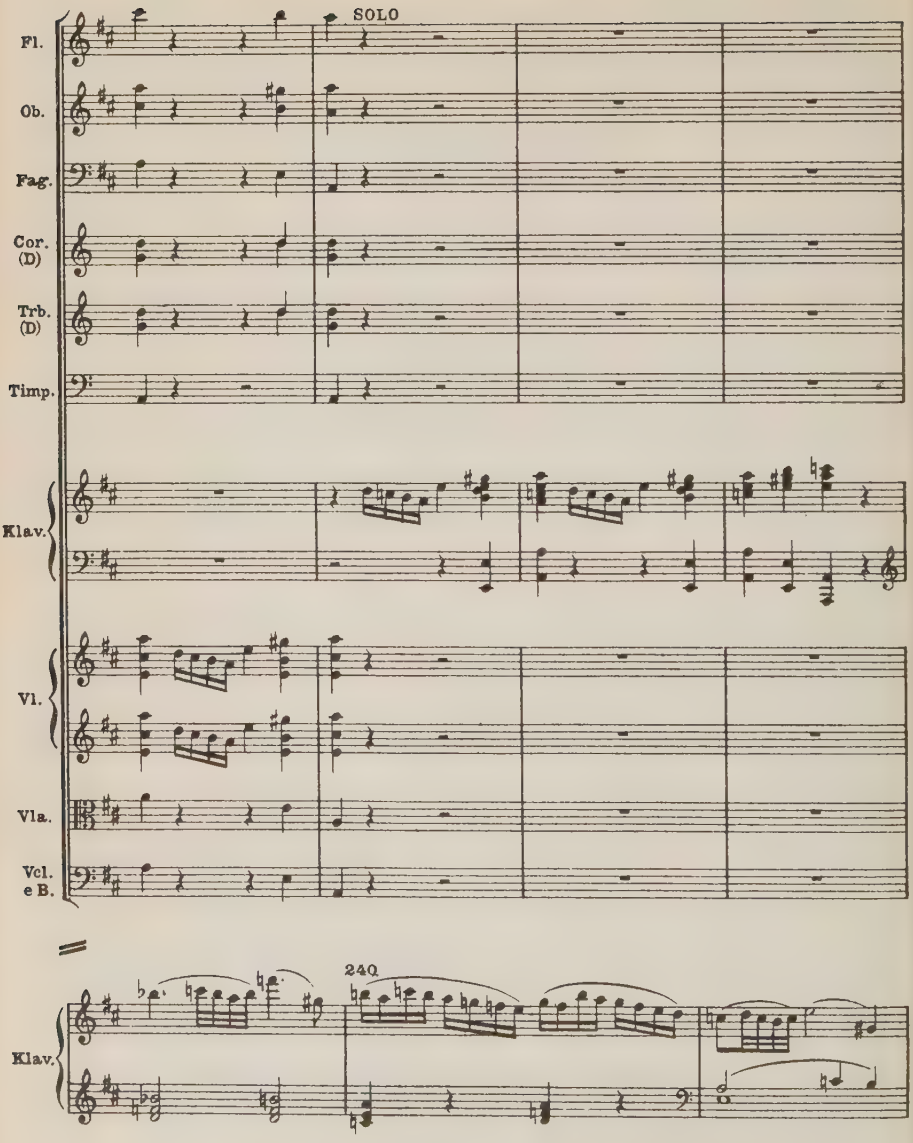
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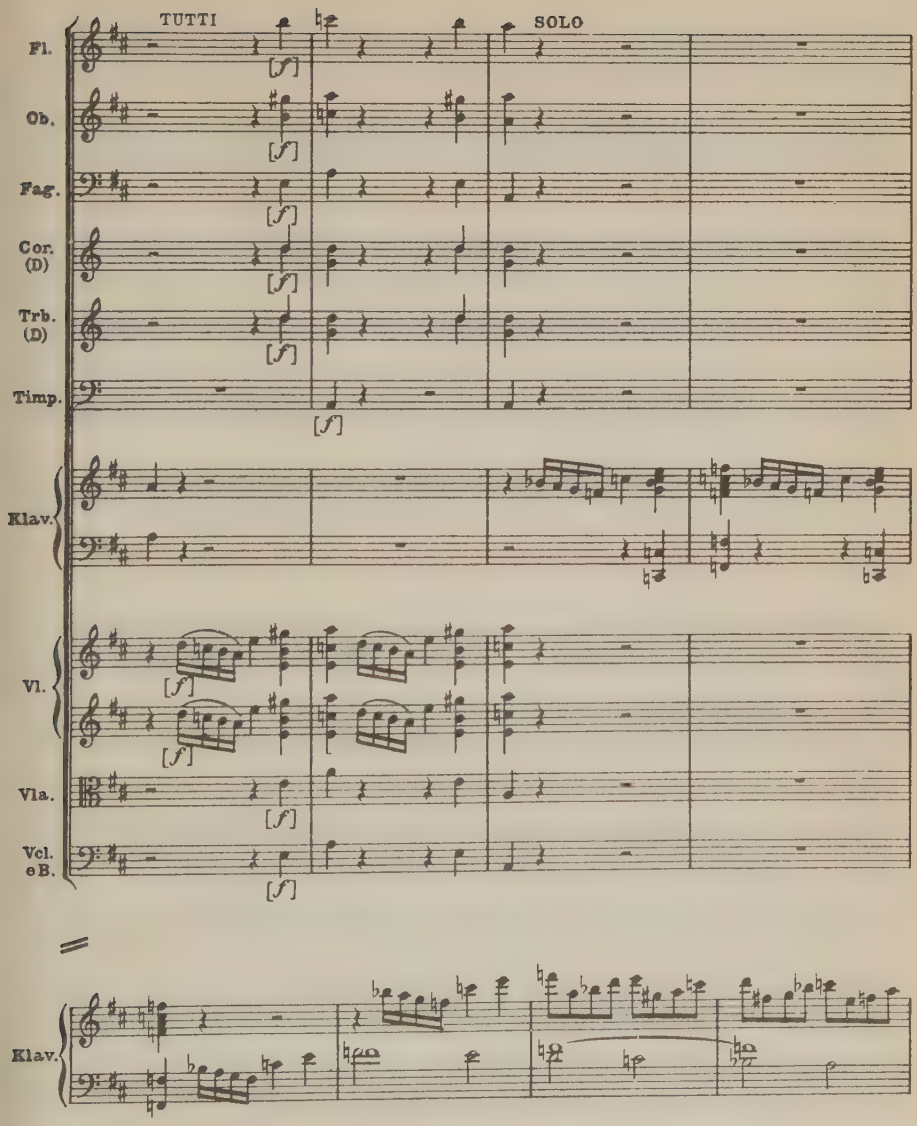
Klav.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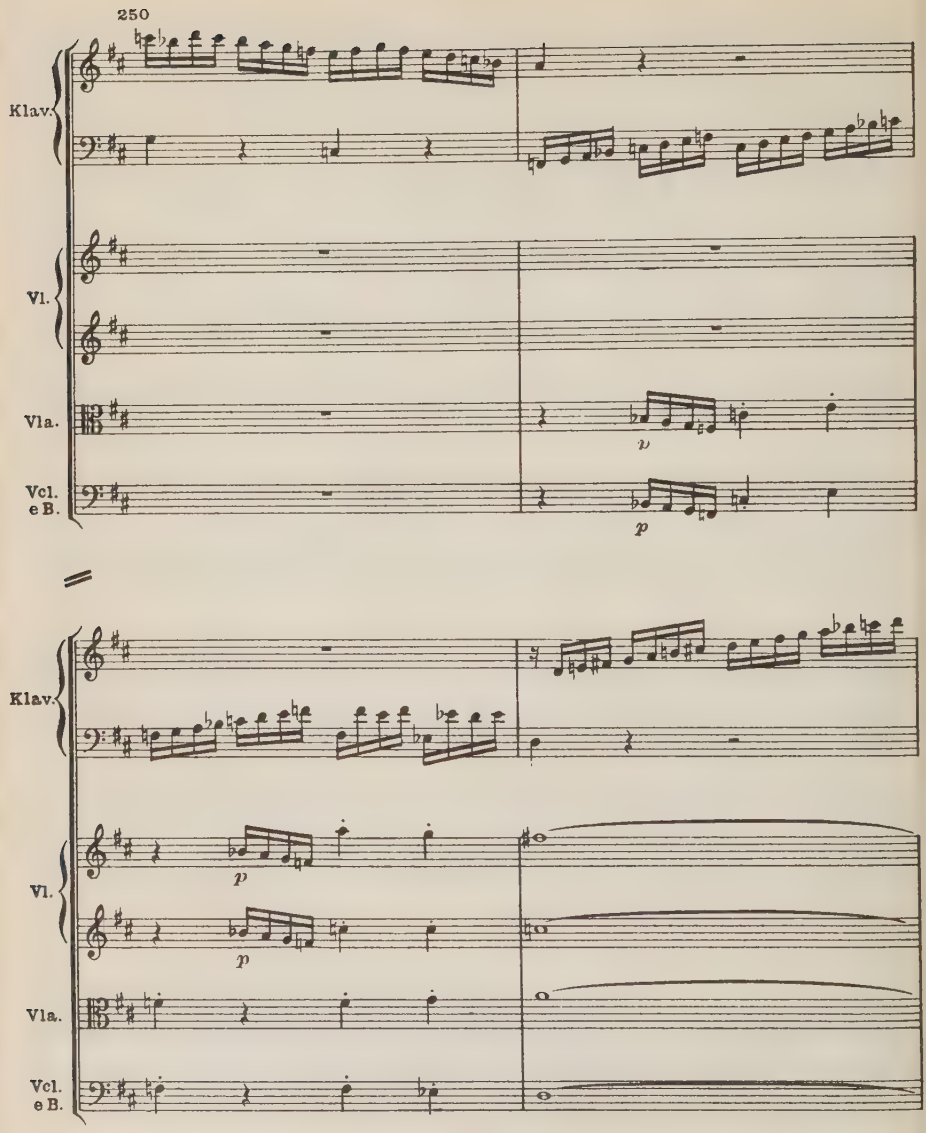
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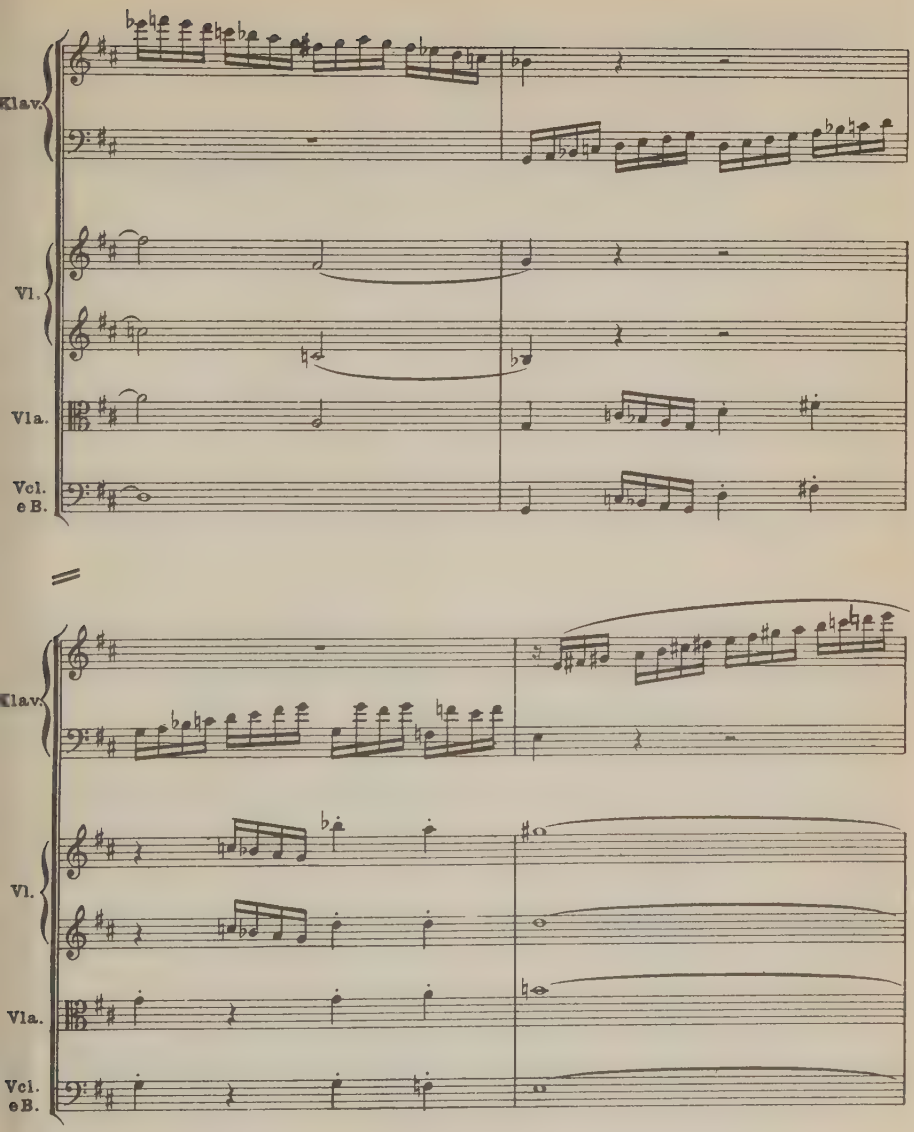
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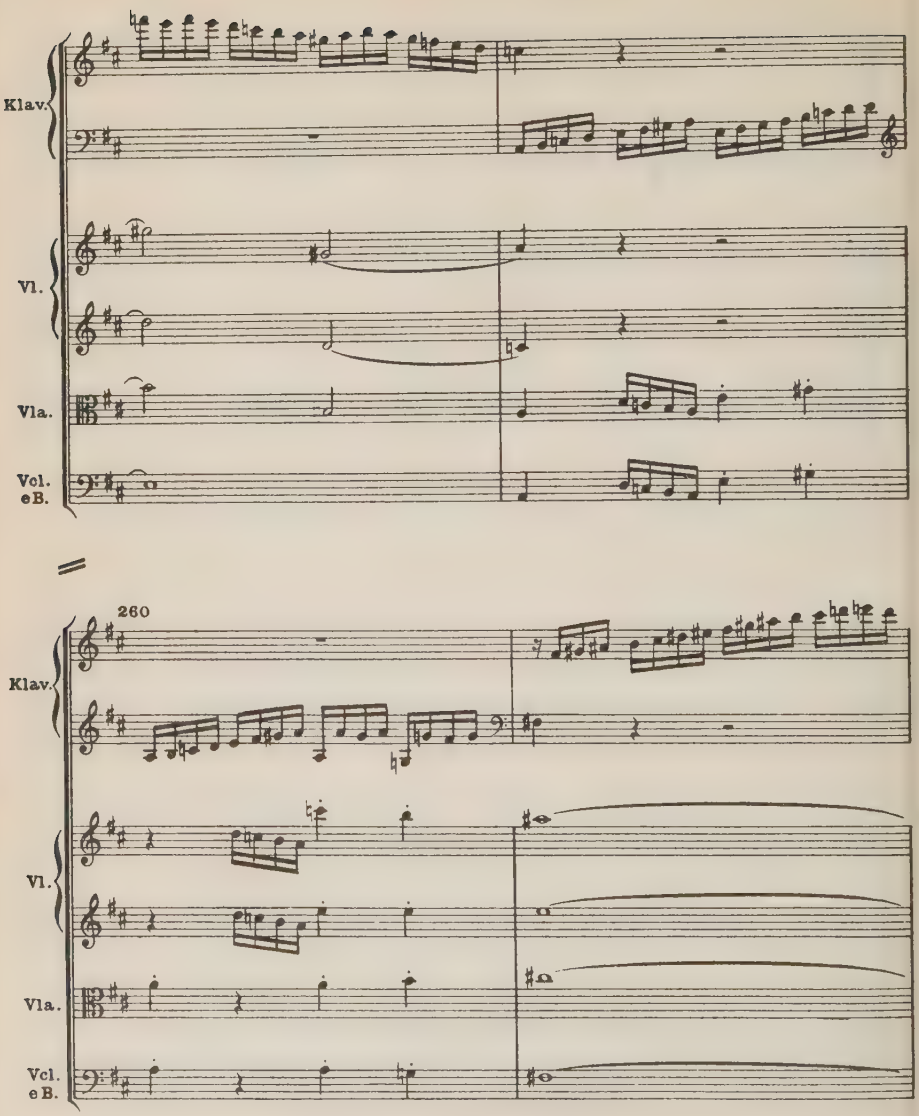
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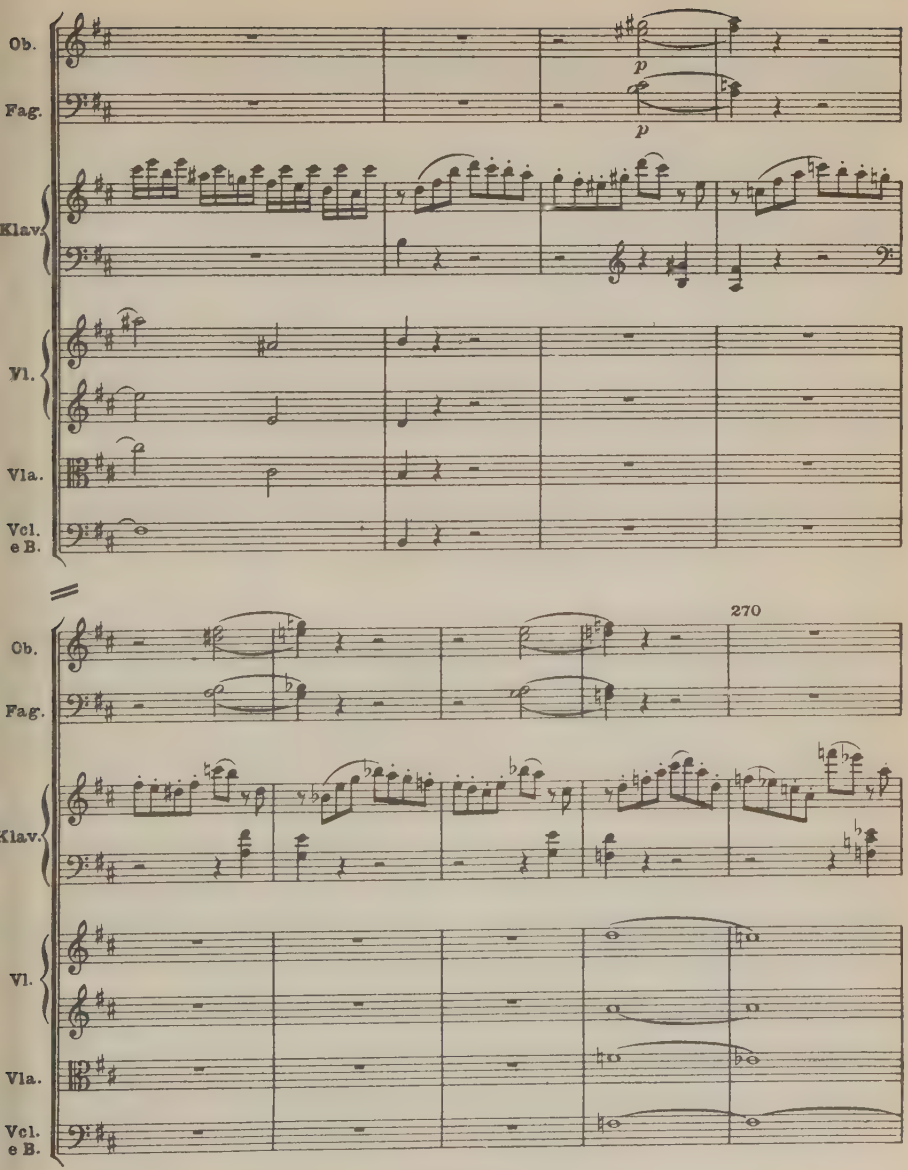
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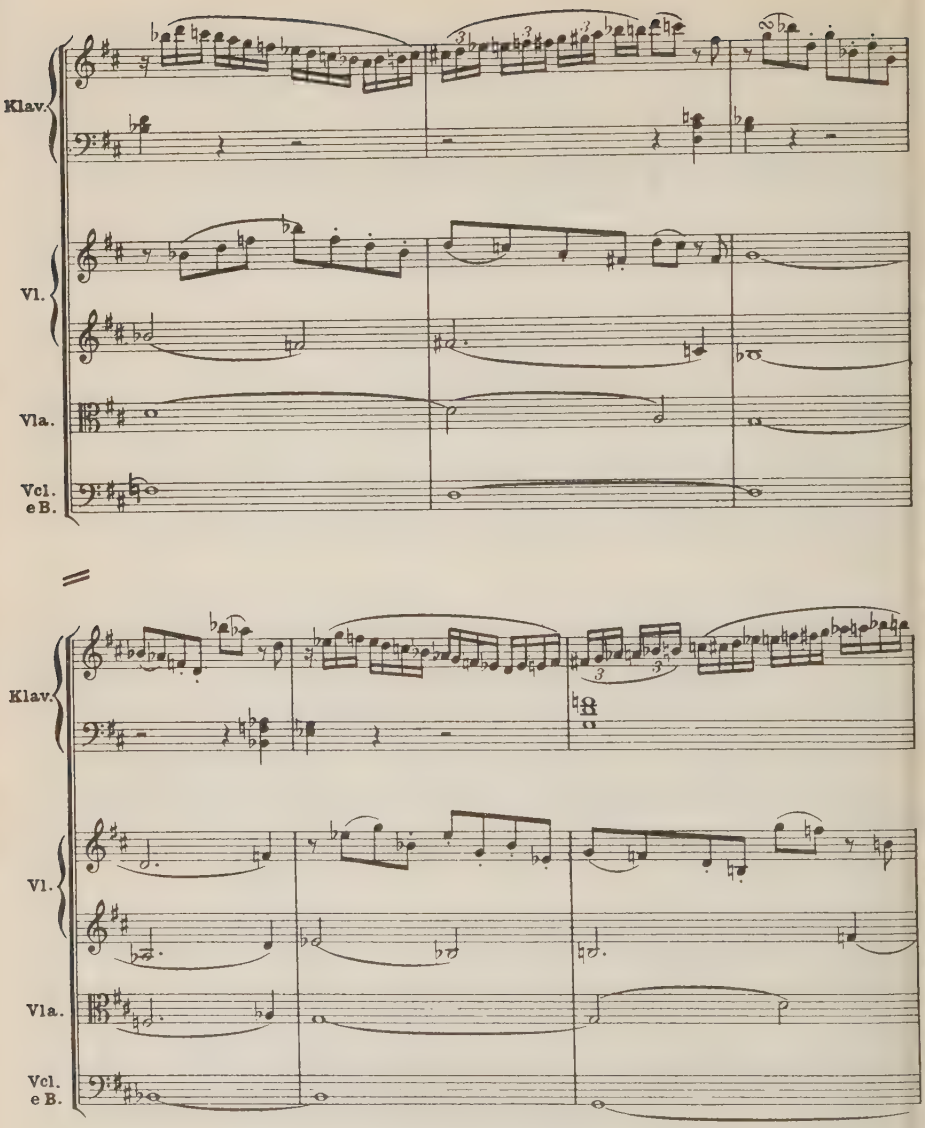
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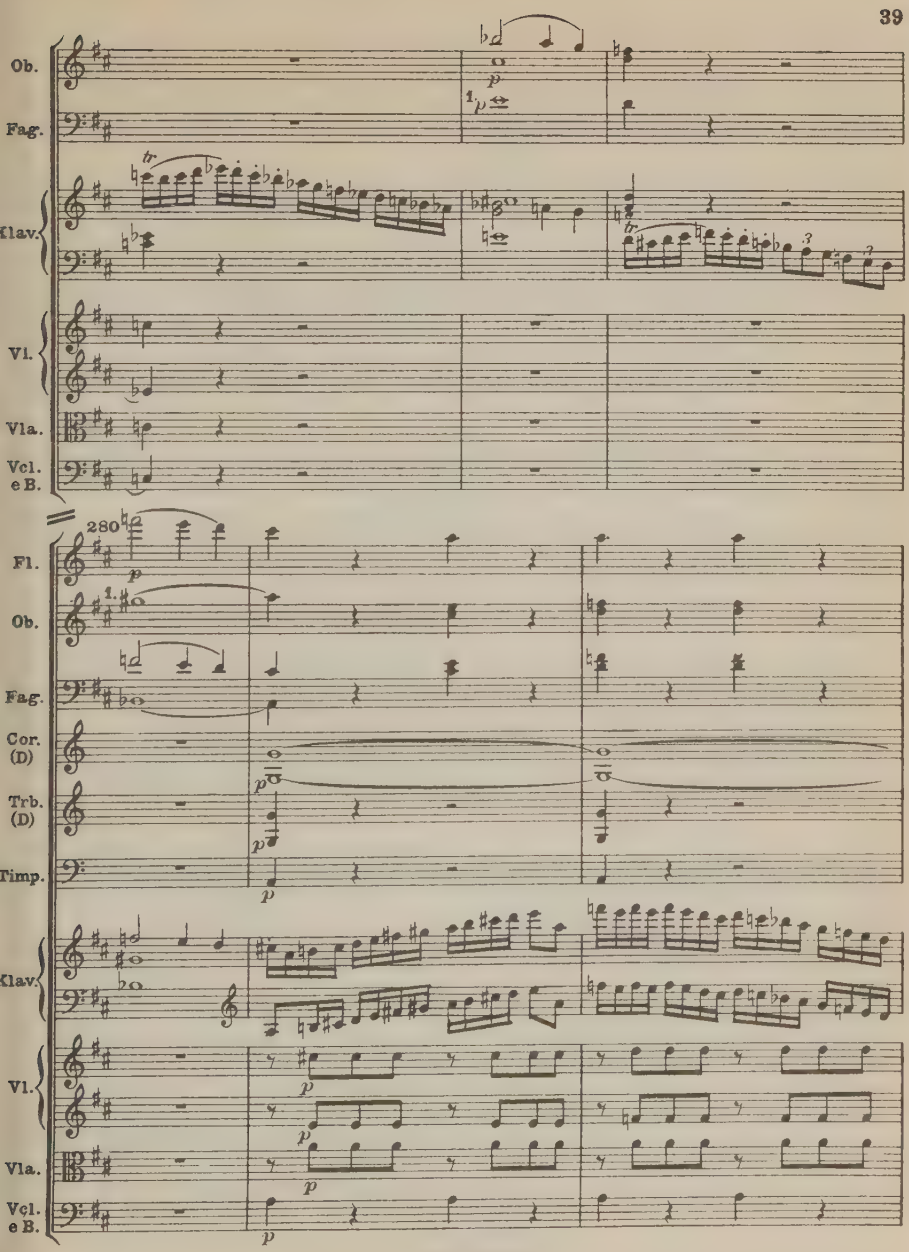
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Trb. (D)
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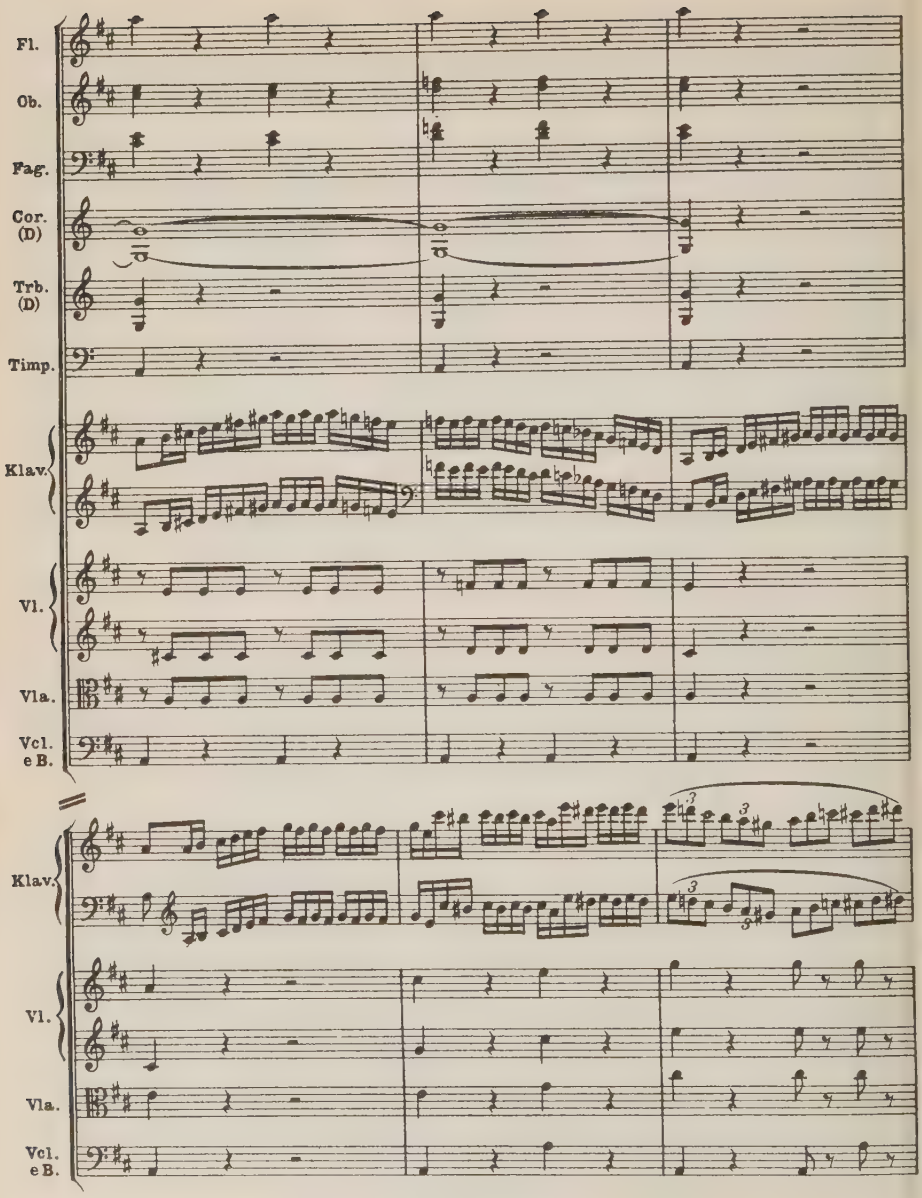
Vcl. e B.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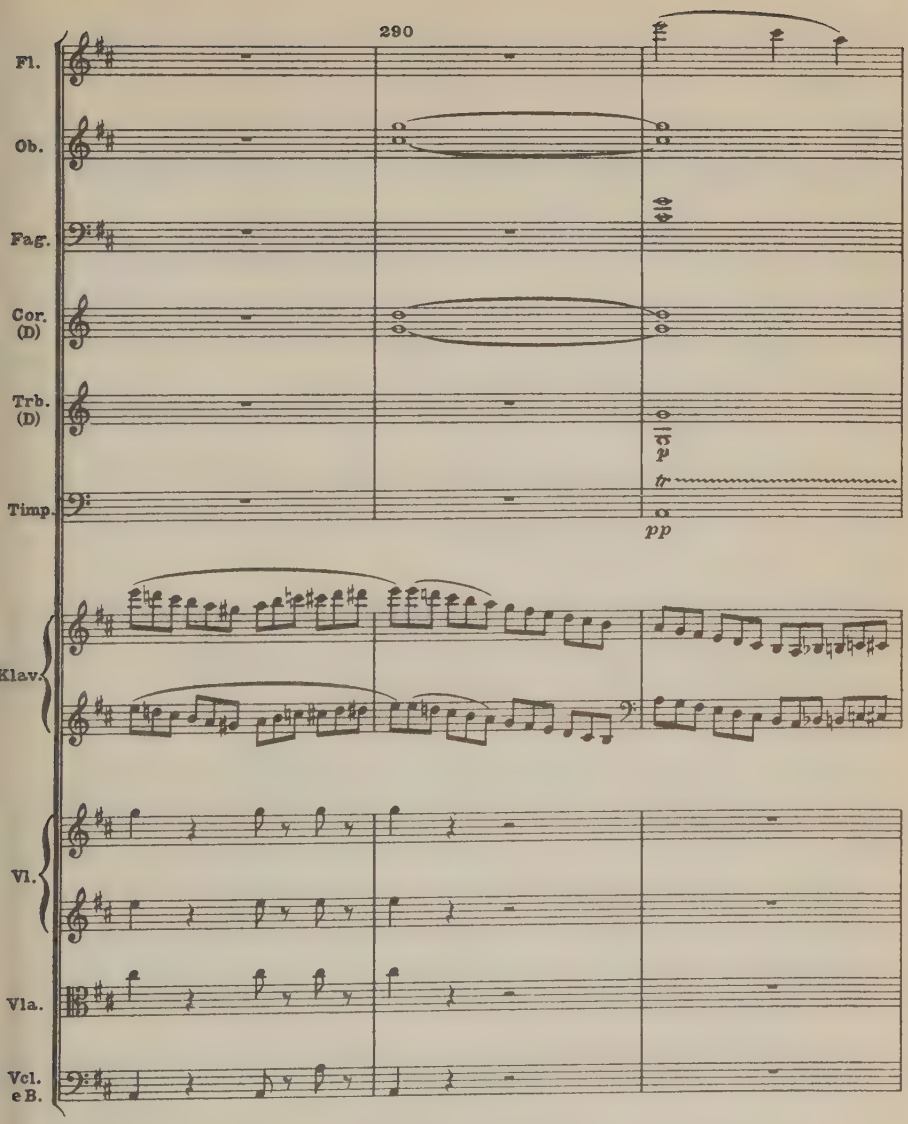
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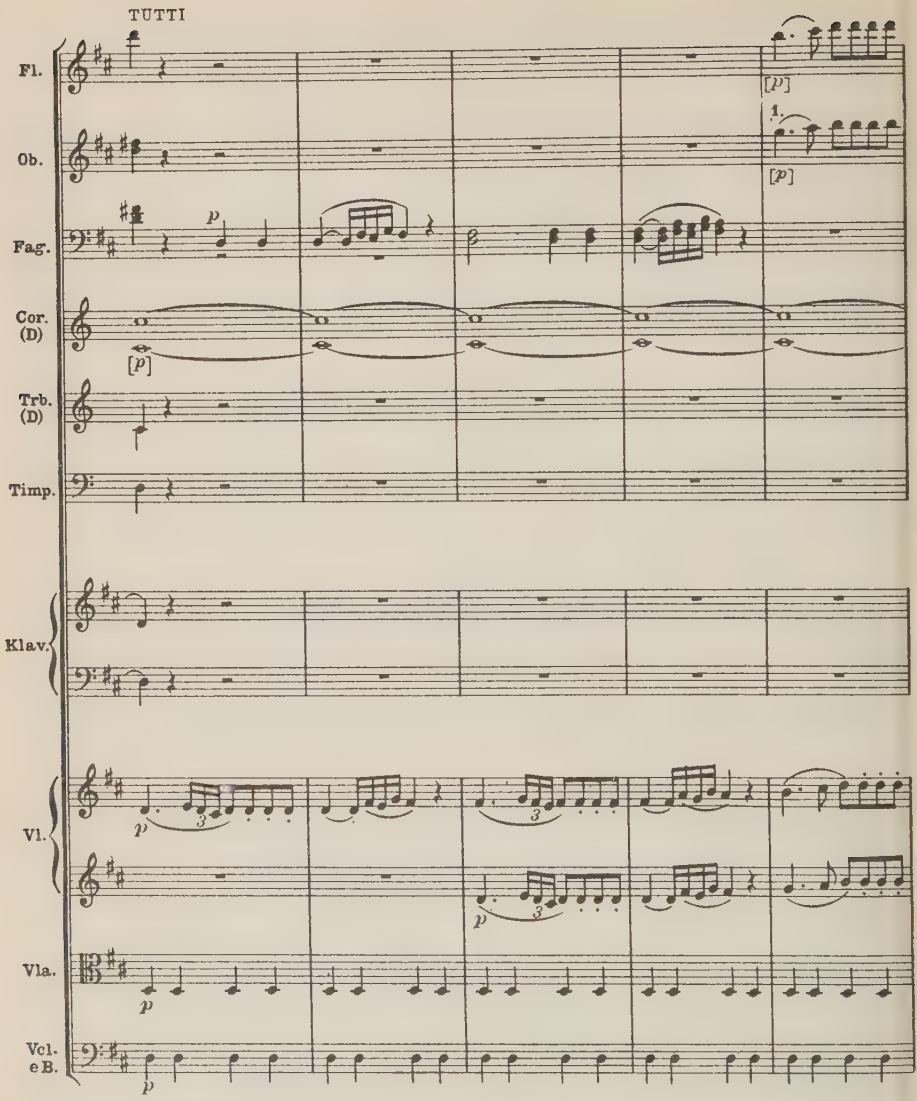
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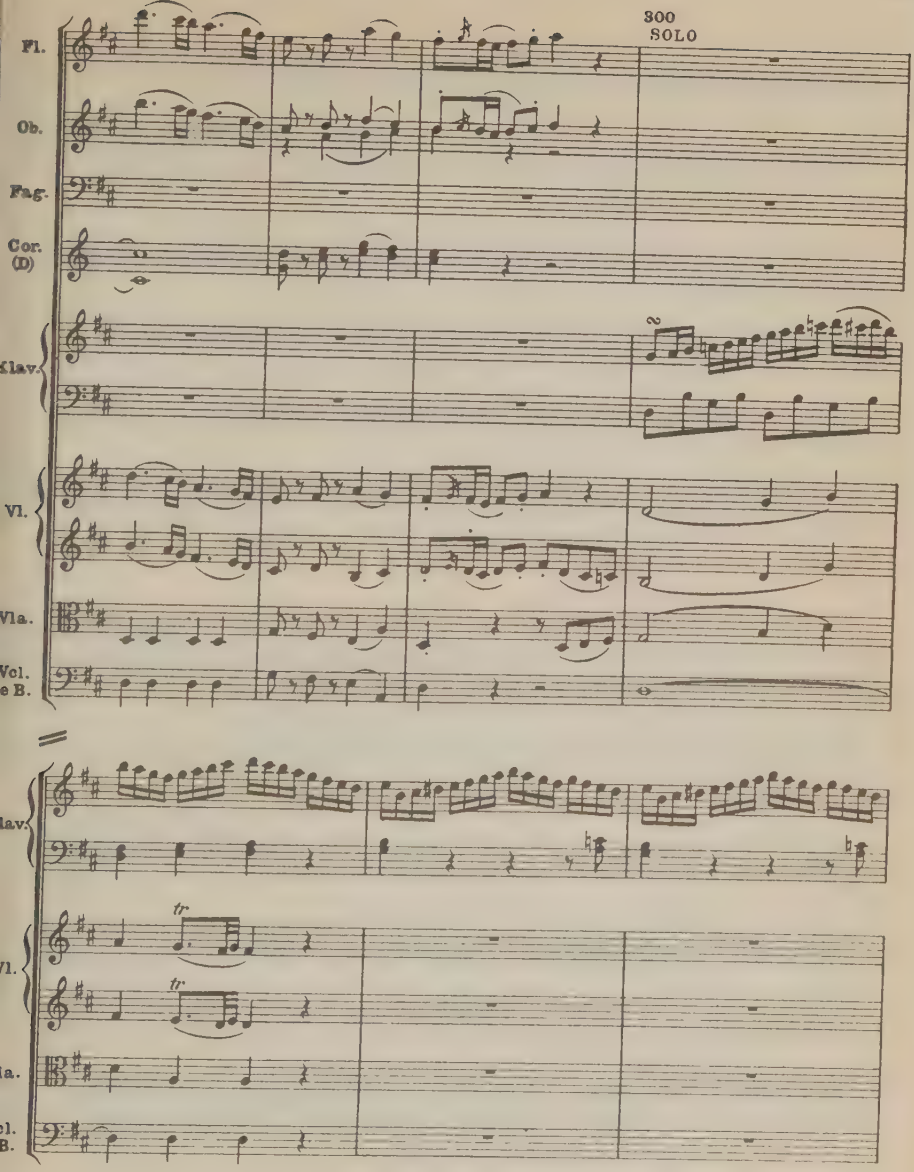
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Vcl. e B.
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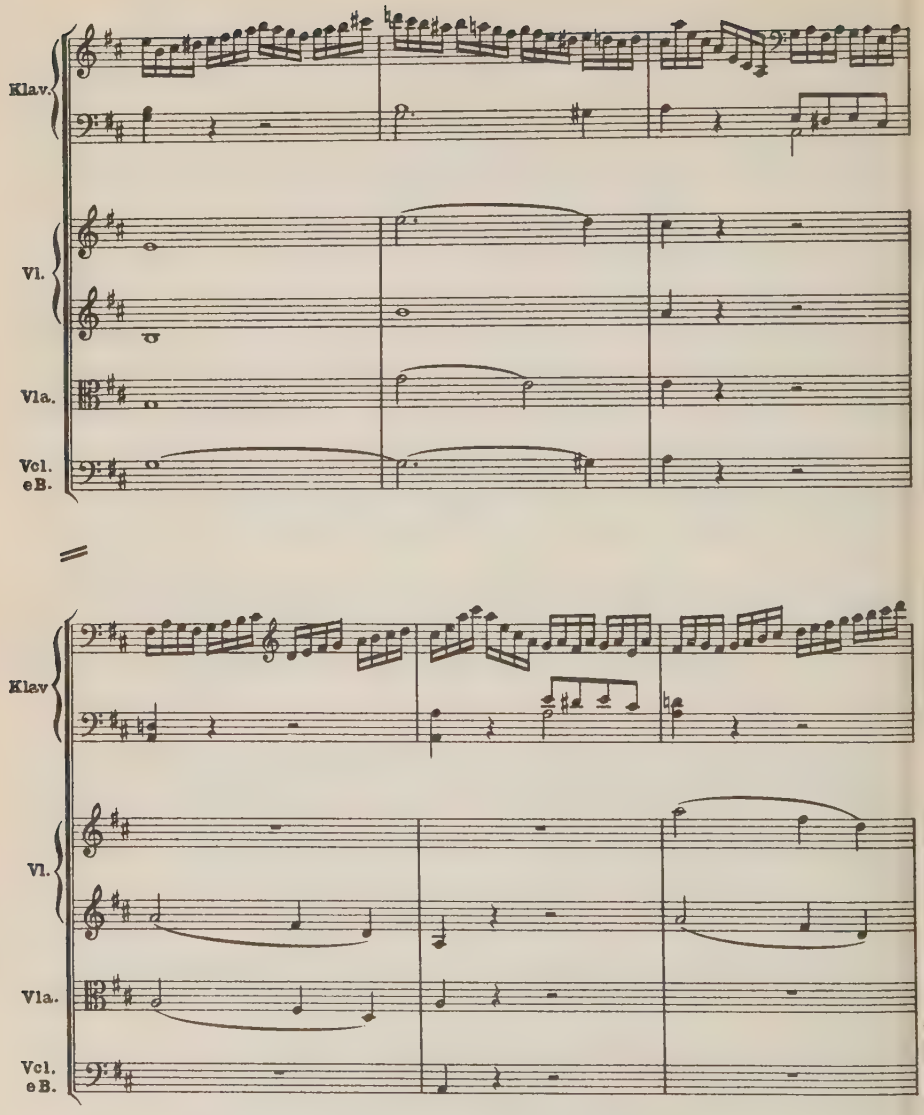
tr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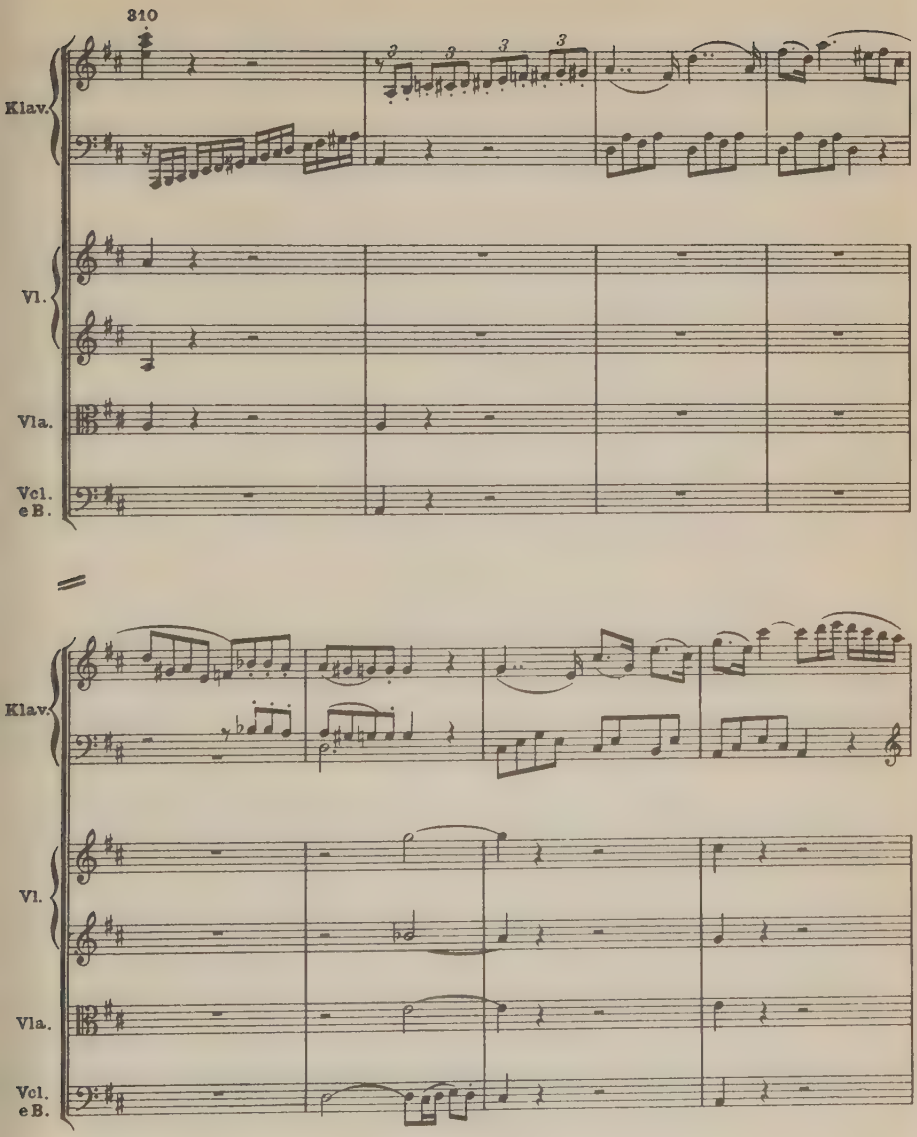
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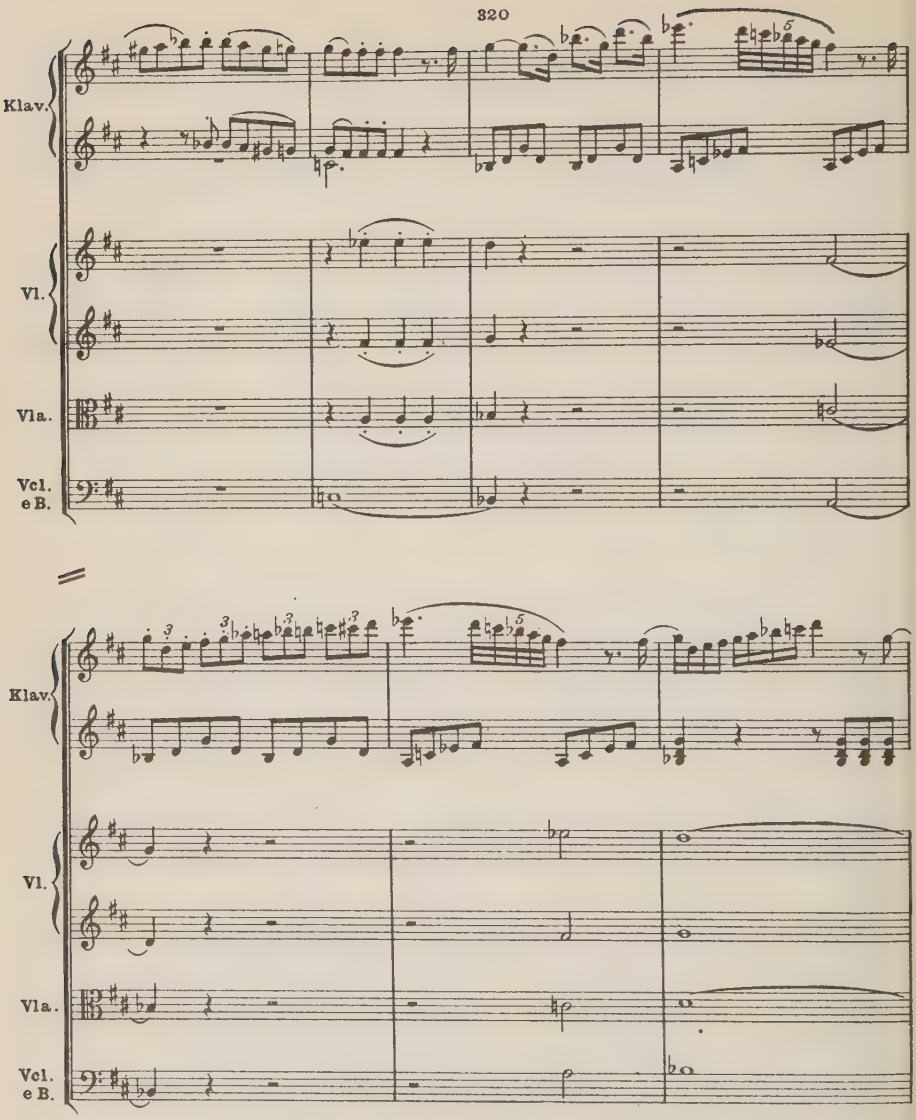
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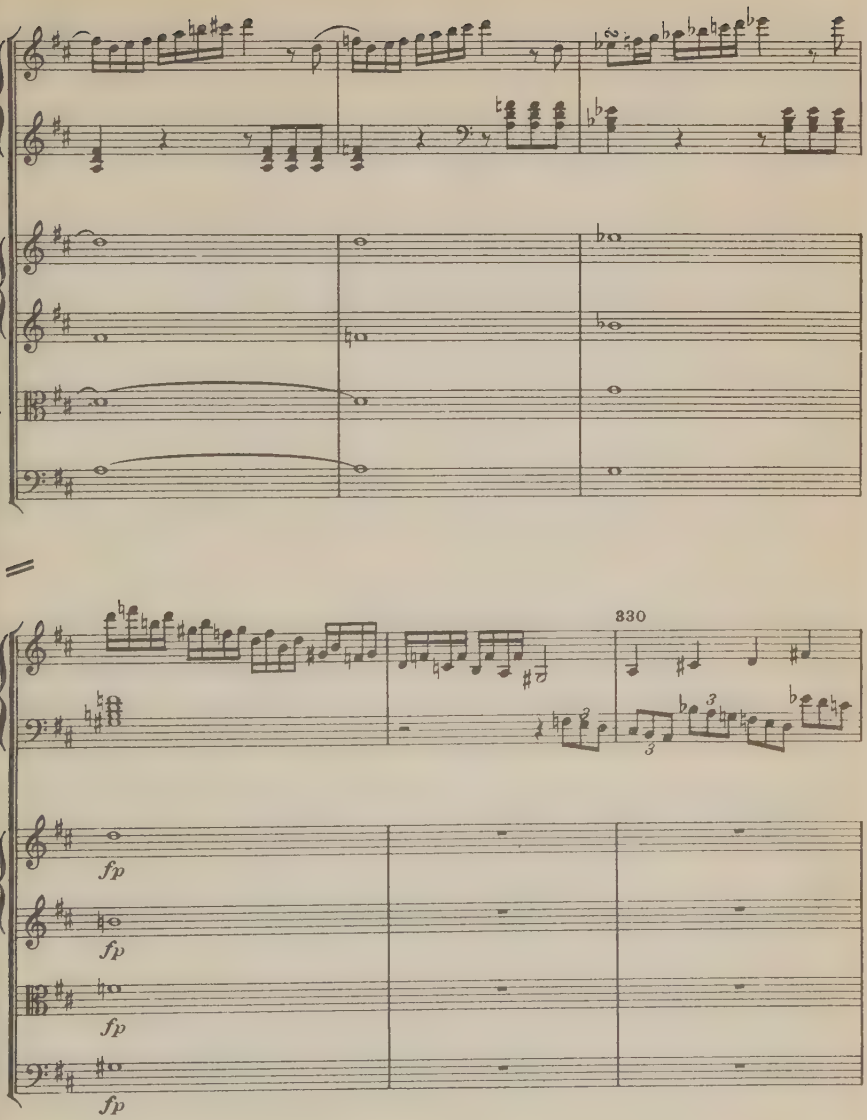
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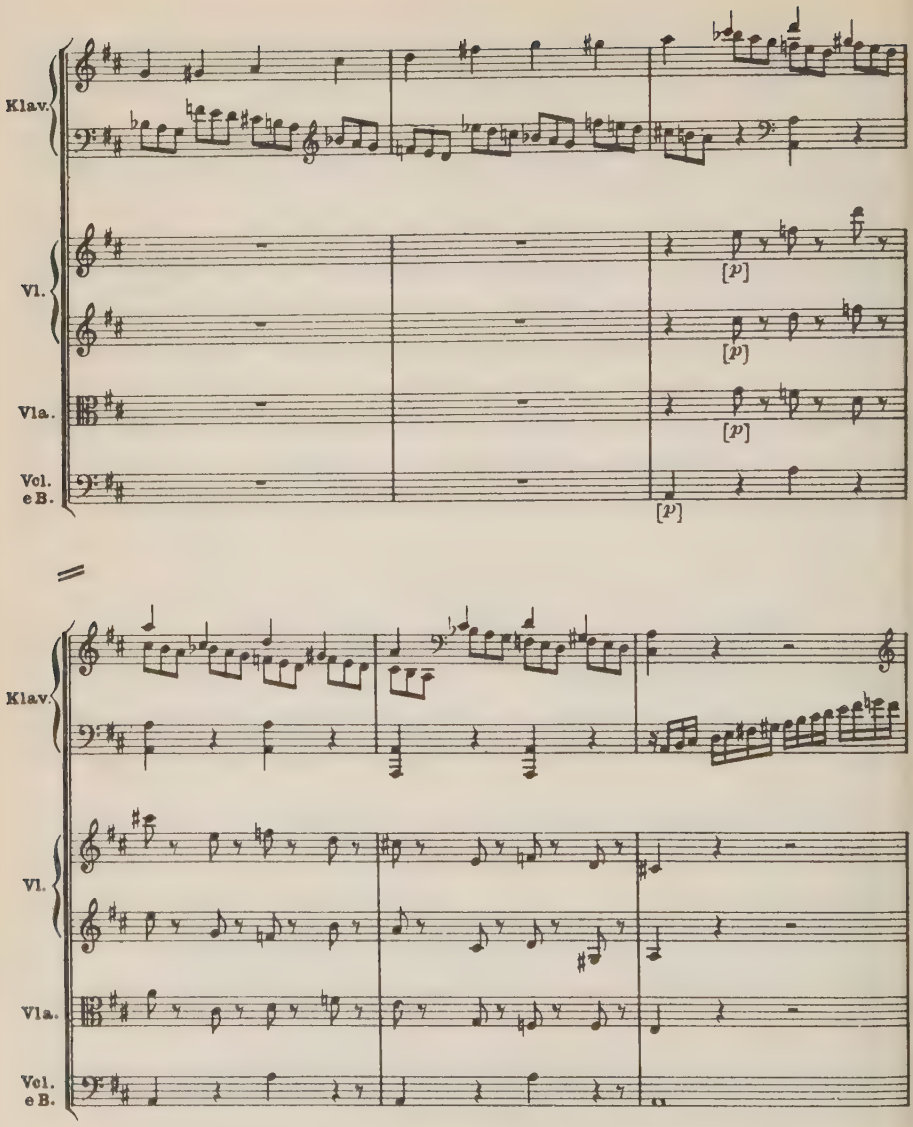
fp
fp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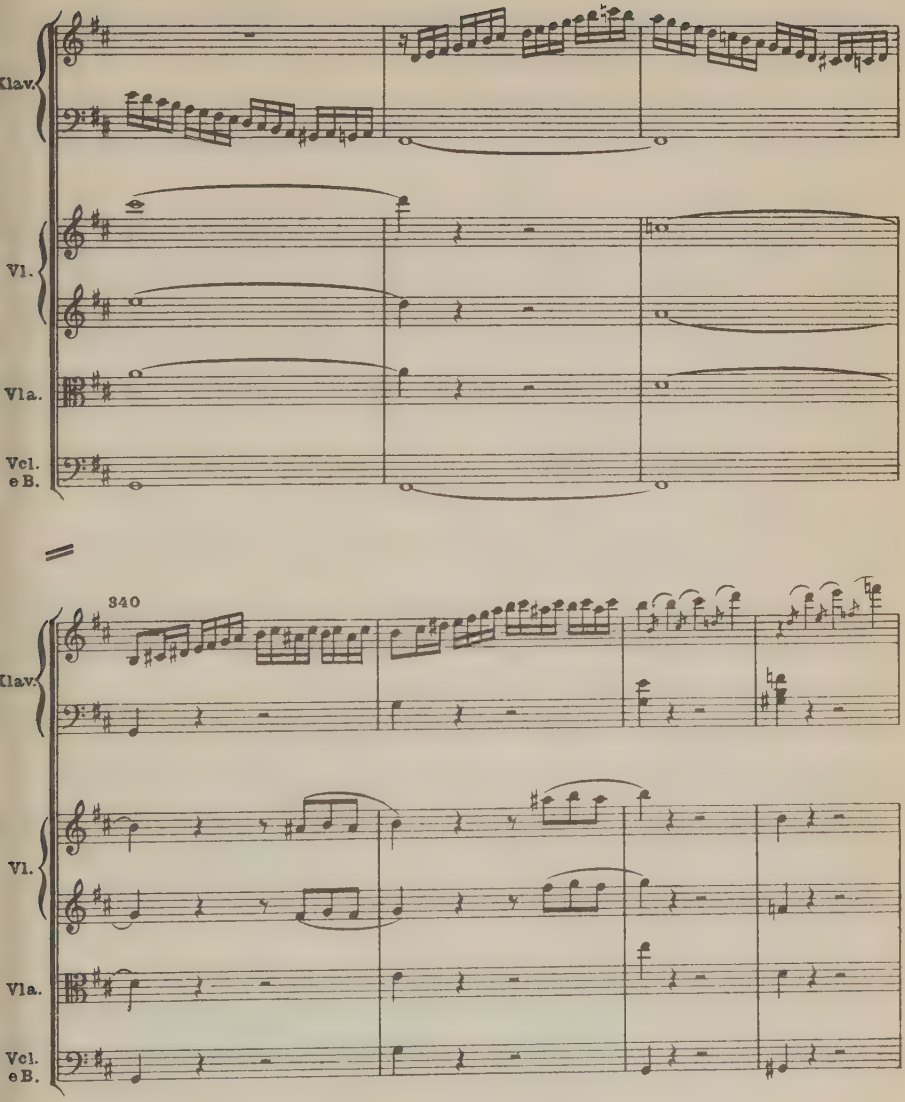
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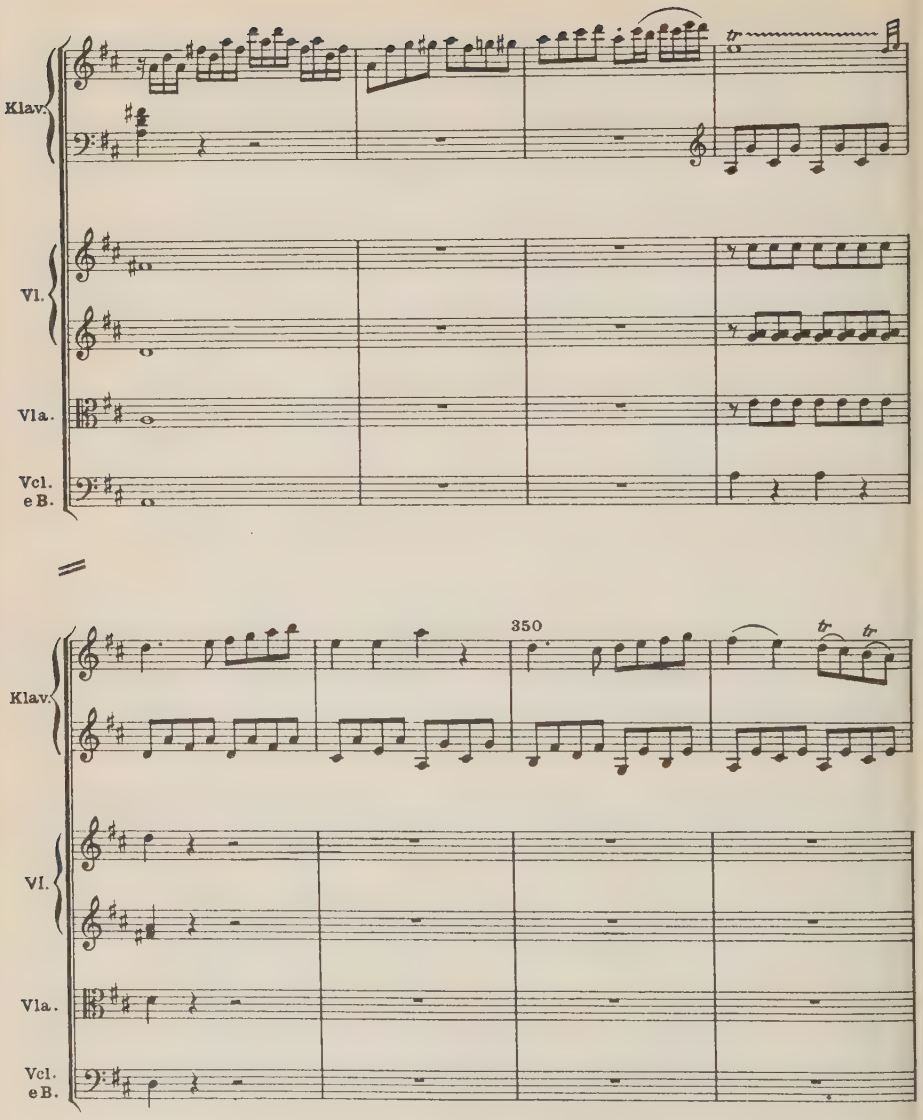
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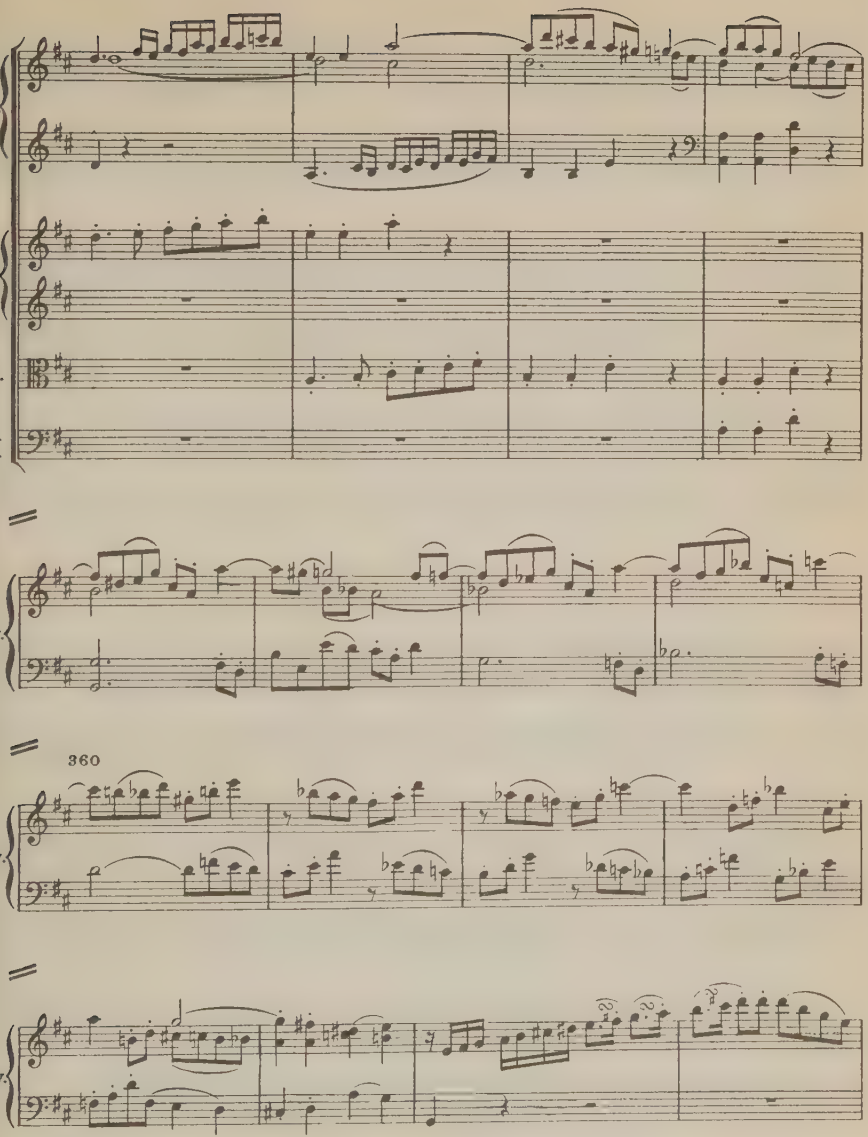
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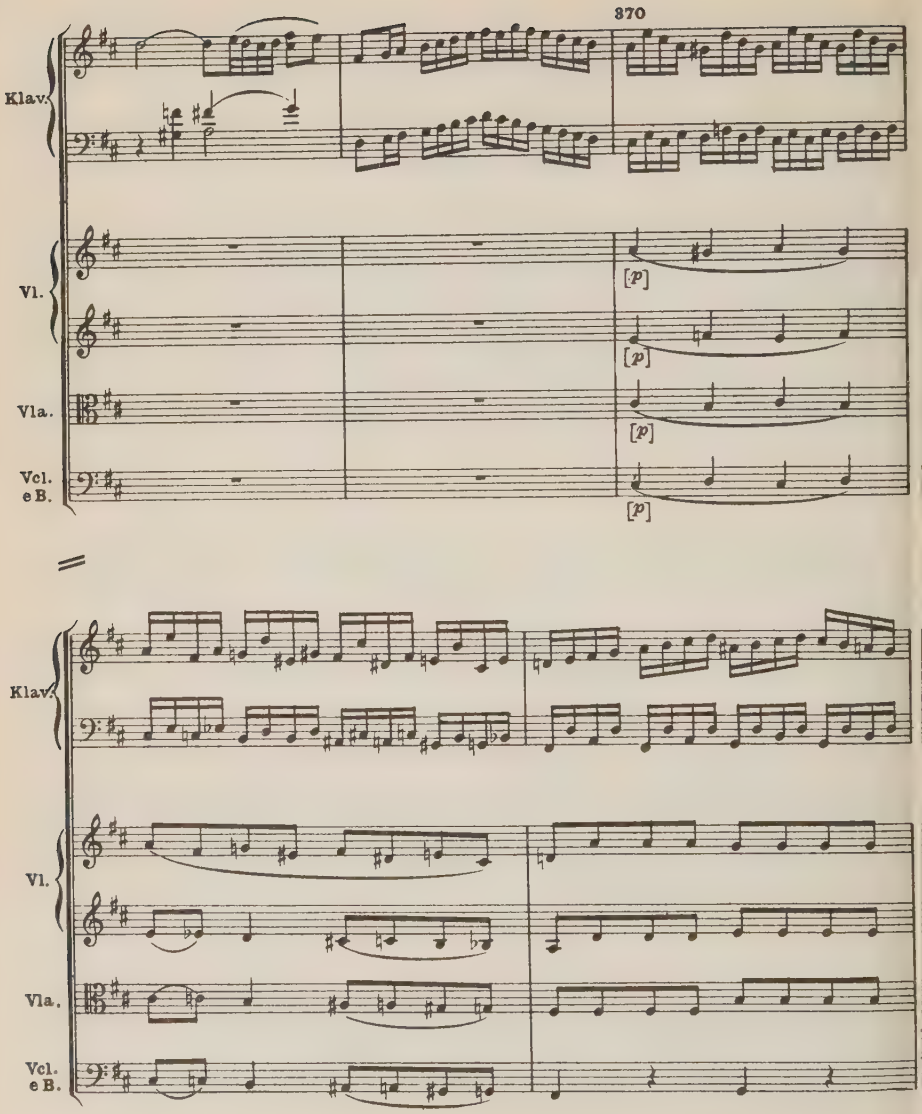
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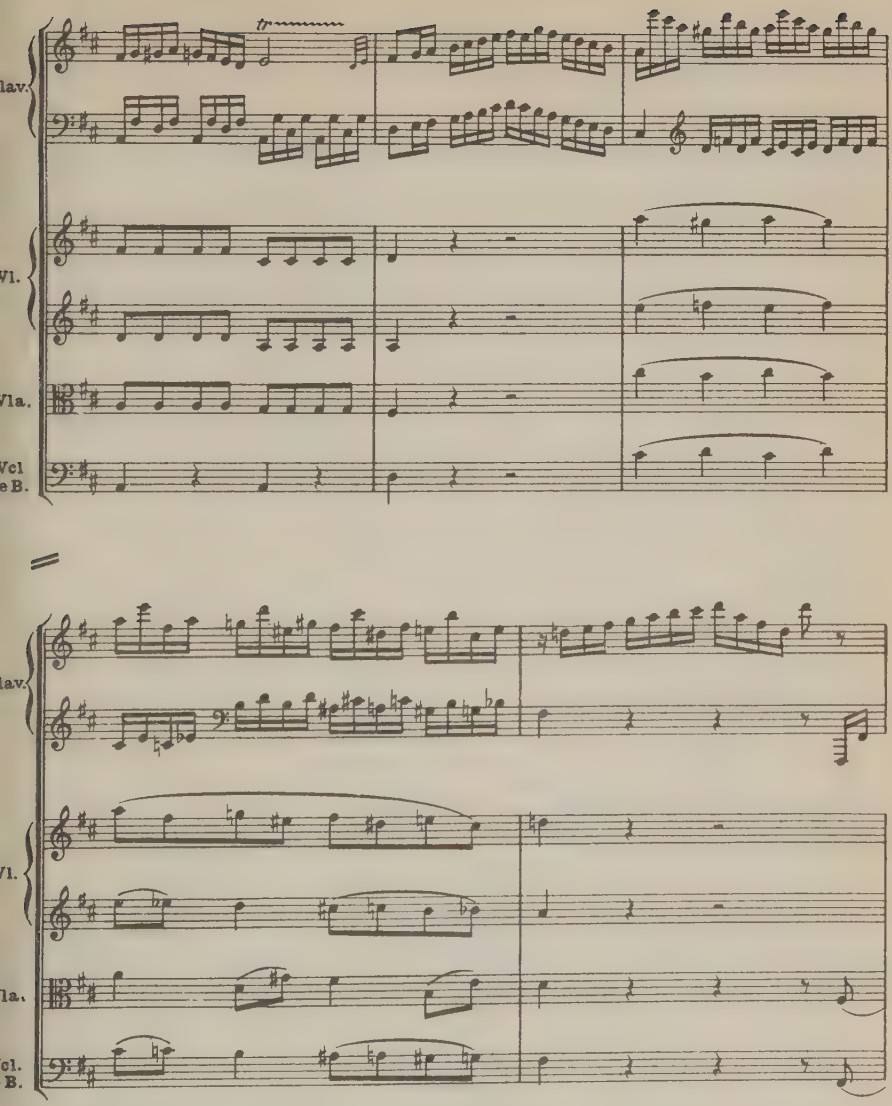
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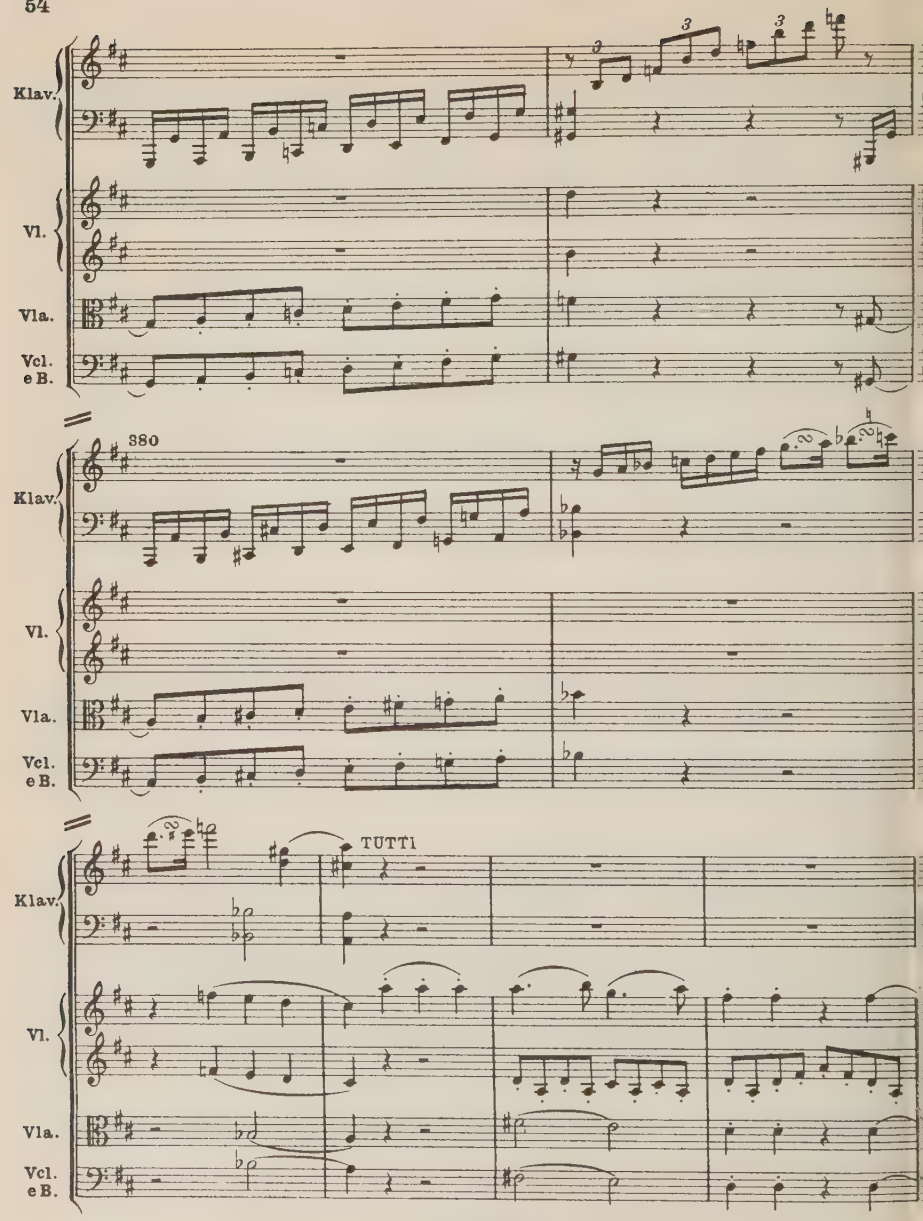
cl.
B.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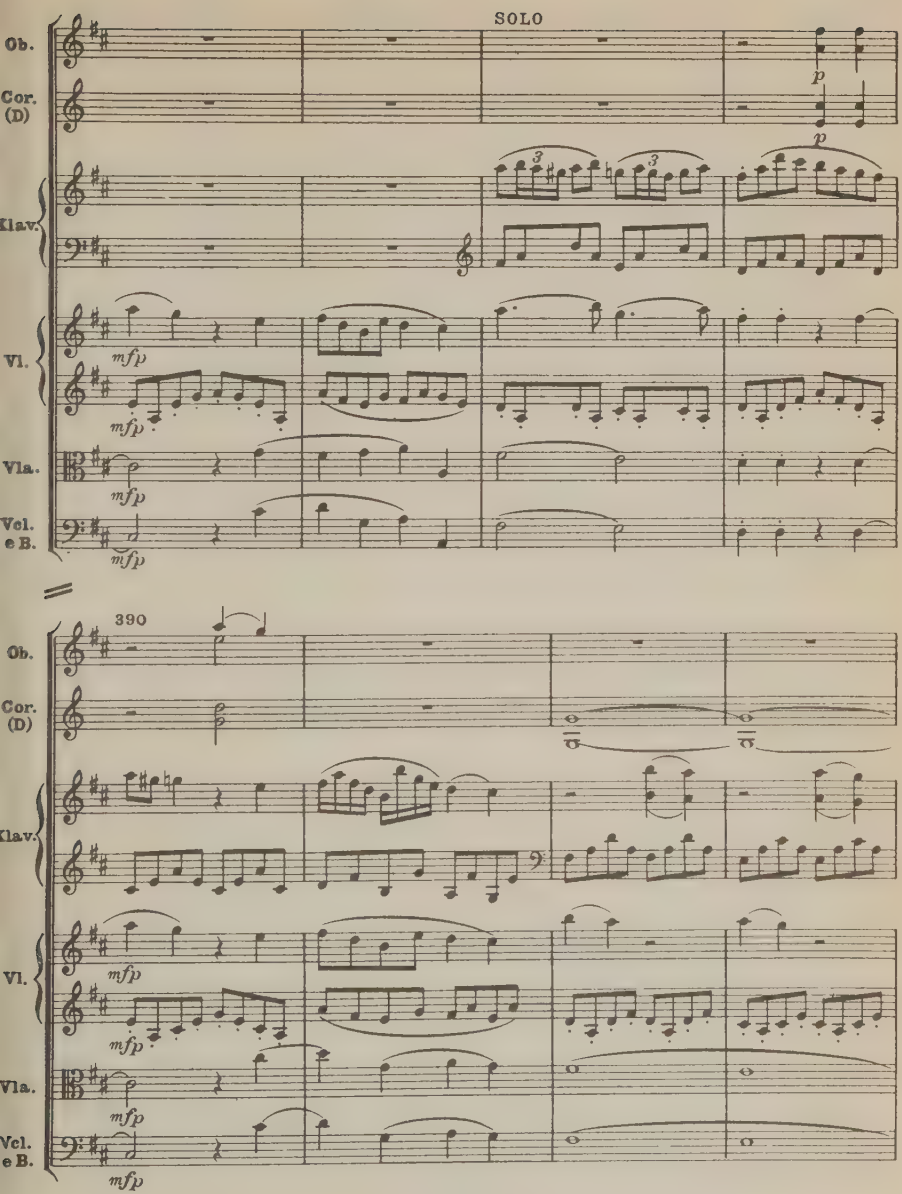
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Ob.
Cor. (D)
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Vl.
Vla.
Vcl. e B.
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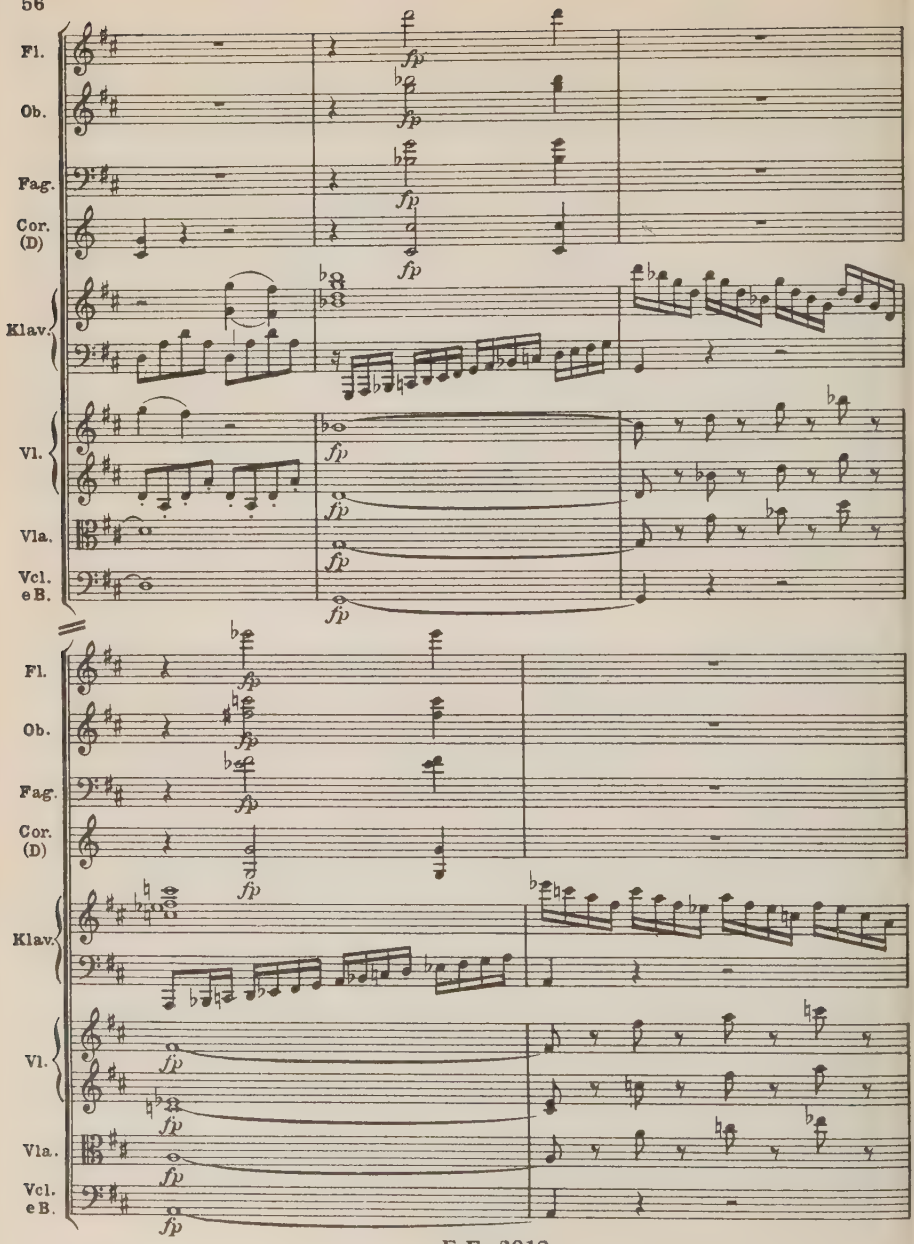
mfp
390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Cor. (D)
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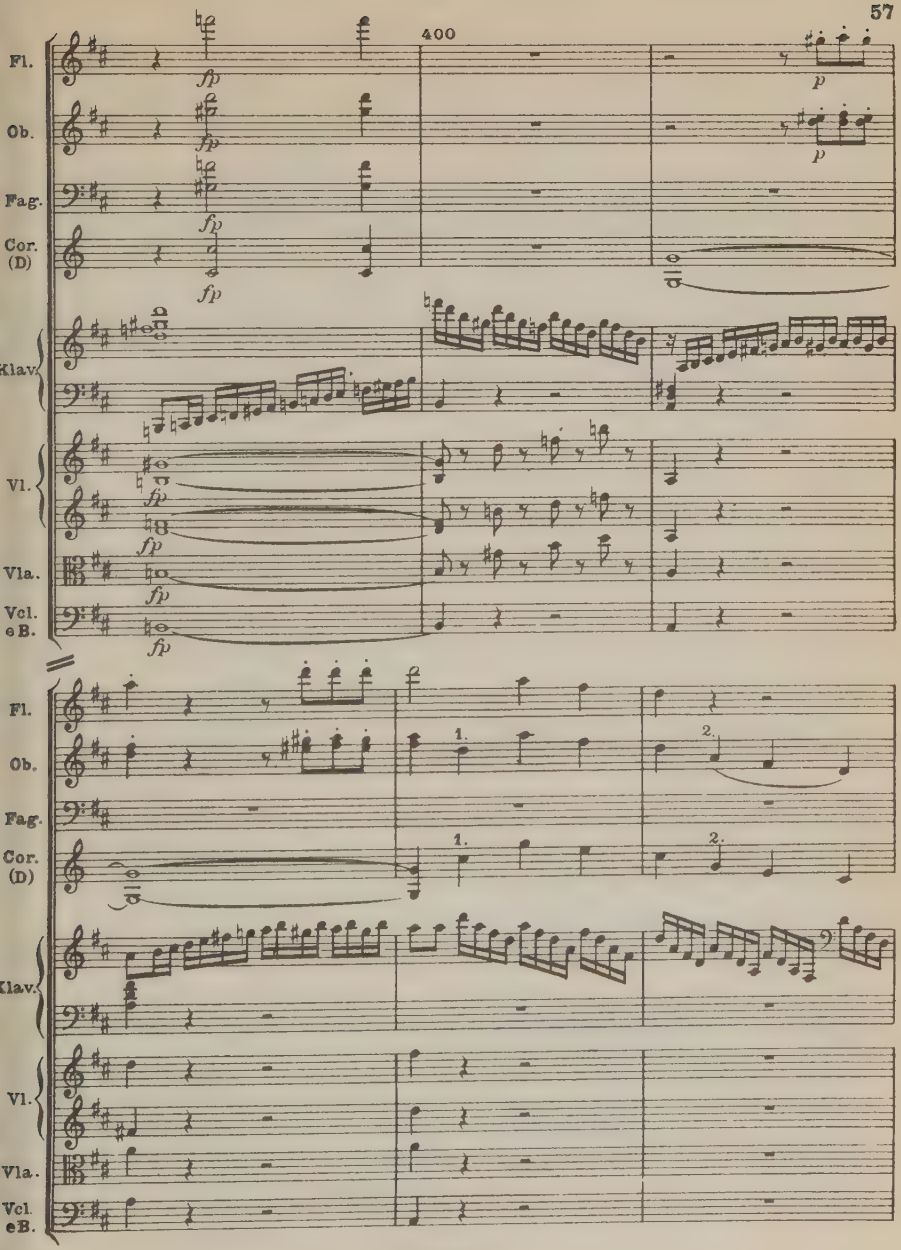
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fp
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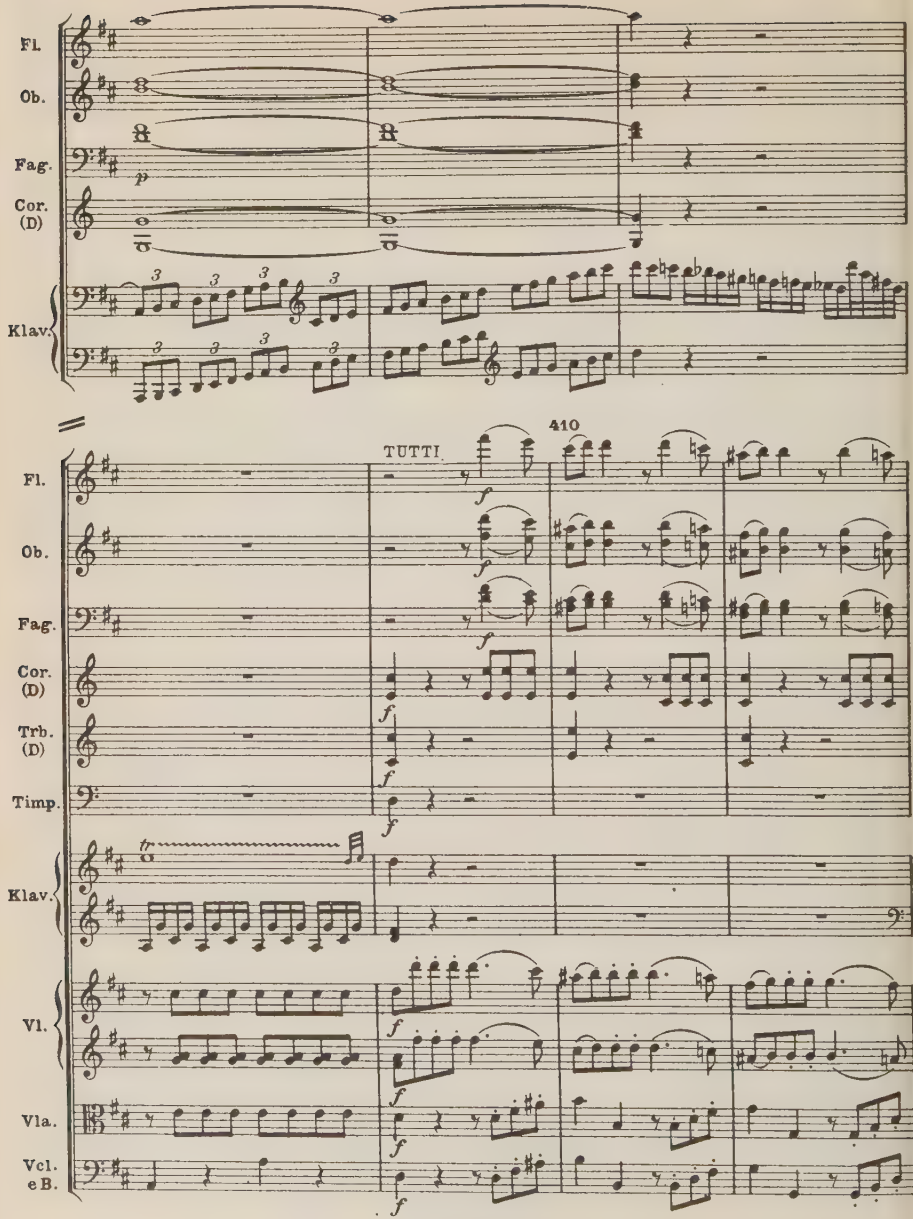
Fl.
Ob.
Fag.
Cor. (D)
Klav.
p
410
TUTTI
f
Fl.
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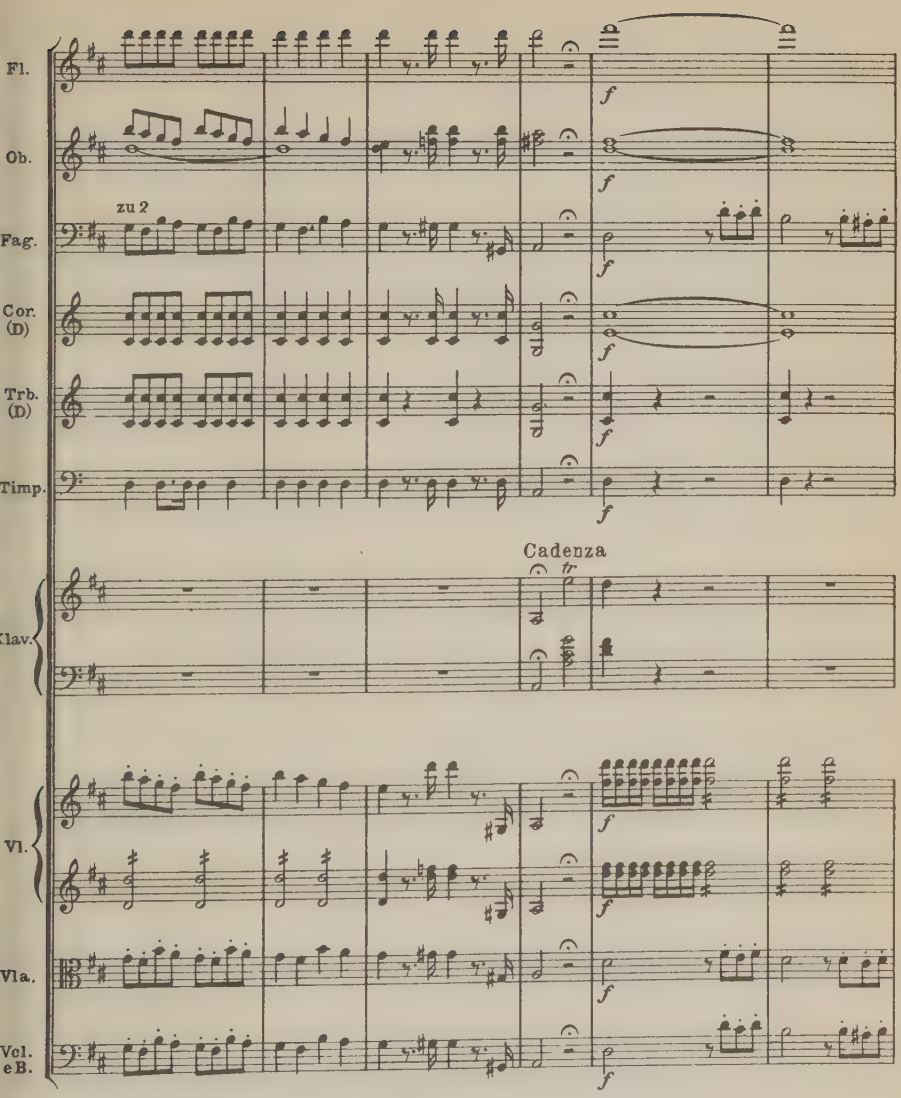
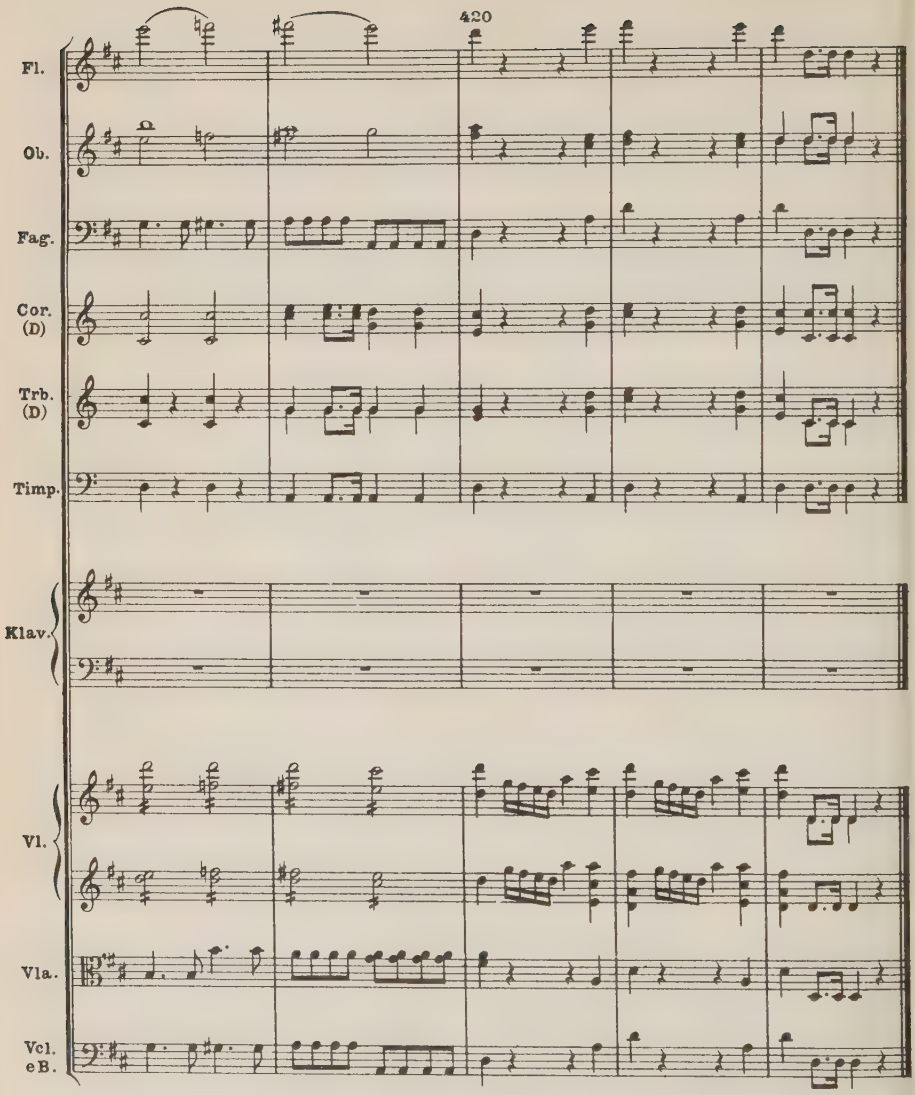
Cor. (D)
Trb. (D)
Timp.
Klav.
Vl.
Vla.
Vcl. e B.


Fl.
Ob.
zu 2
Fag.
Cor. (D)
Trb. (D)
Timp.
Cadenza
Klav.
Vl.
Vla.
Vcl. e B.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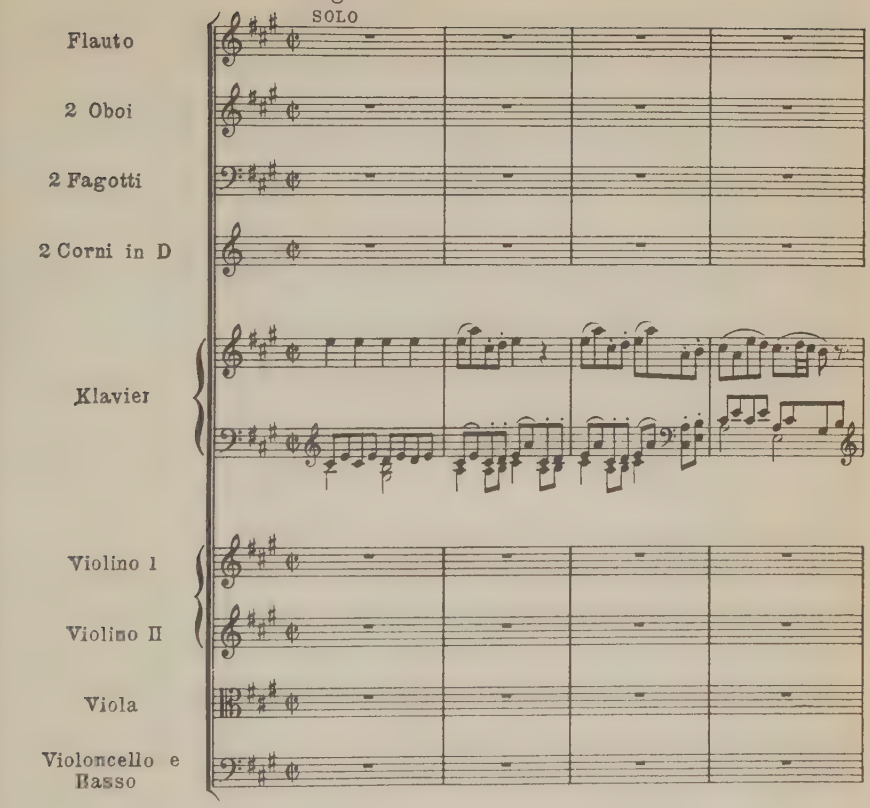
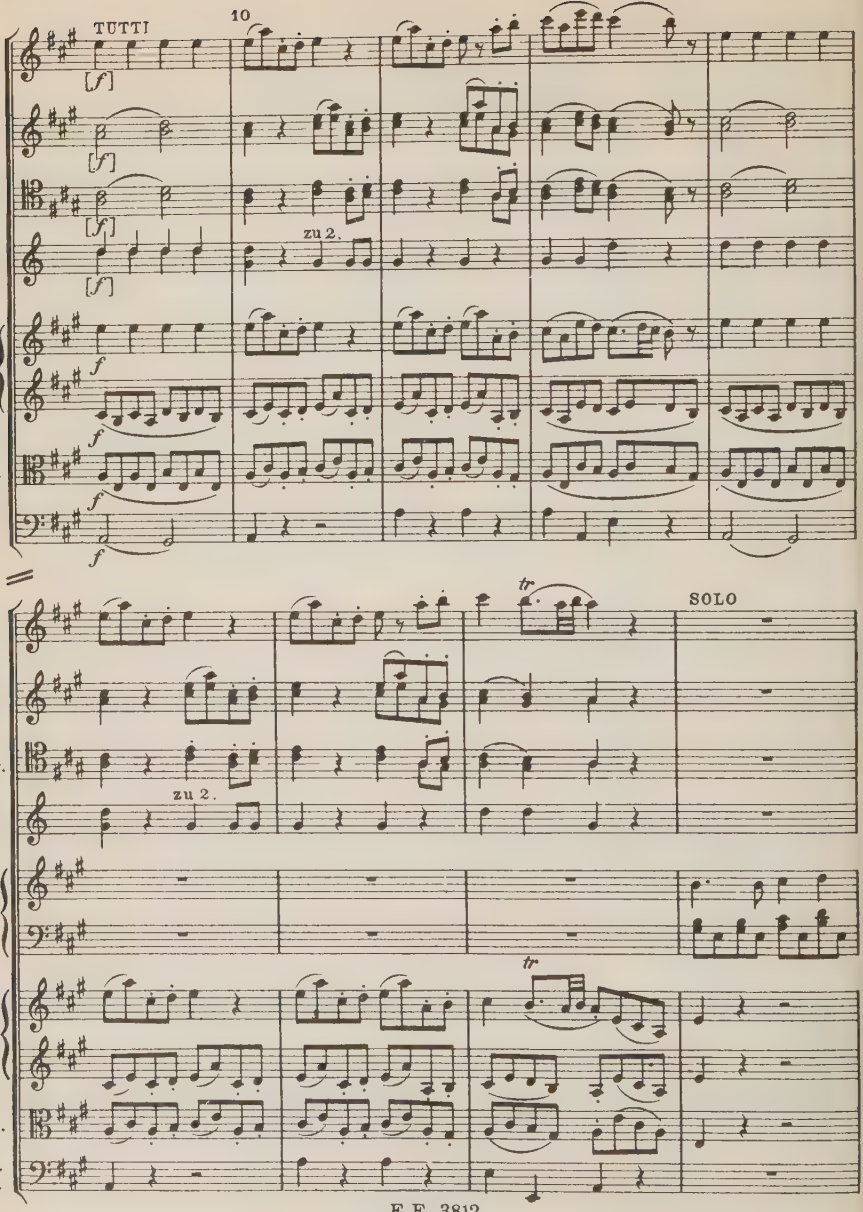
Fl.
Ob.
Fag.
Cor. (D)
Trb. (D)
Timp.
Klav.
Vl.
Vla.
Vcl. eB.

II

Larghetto



Das Klavier als Generalbaßinstrument mußte aus technischen Grunden weggelassen werden, siehe jedoch das Vorwort.


TUTTI
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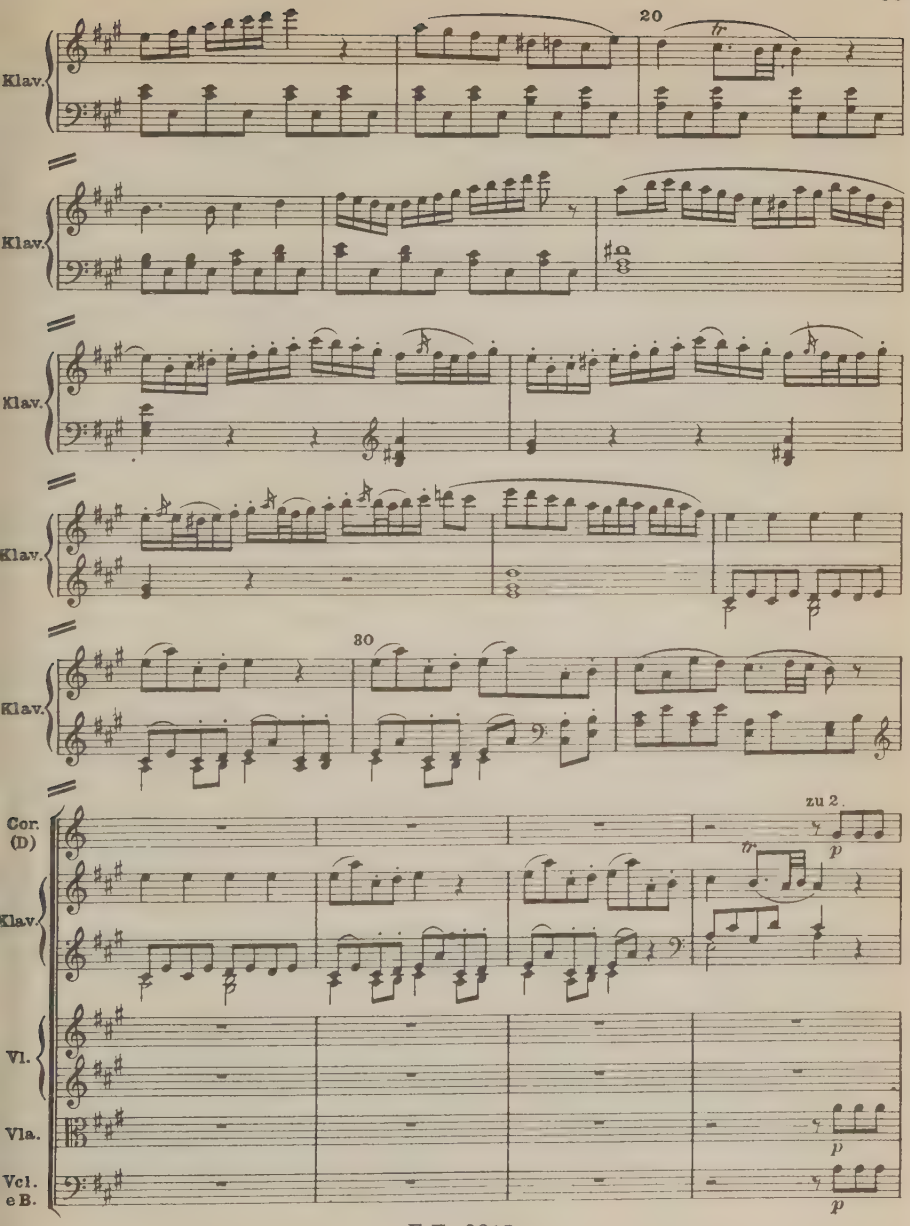
Ob.
Fag.
Cor. (D)
zu 2.
Vl.
Vla.
Vcl. e B.
tr
SOLO
Klav.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Klav.
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Klav.
Cor. (D)
zu 2.
Klav.
Vl.
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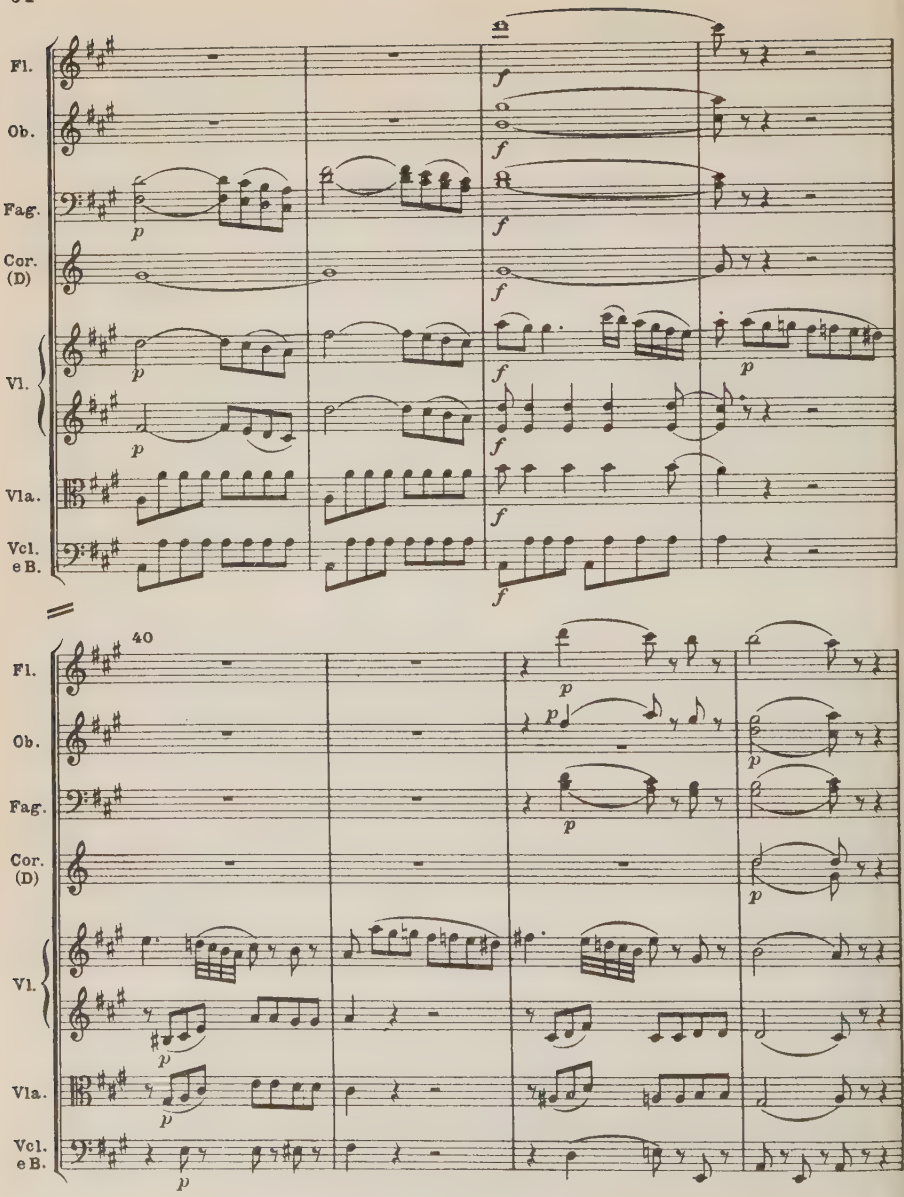
Vcl. e B.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Vcl. e B.
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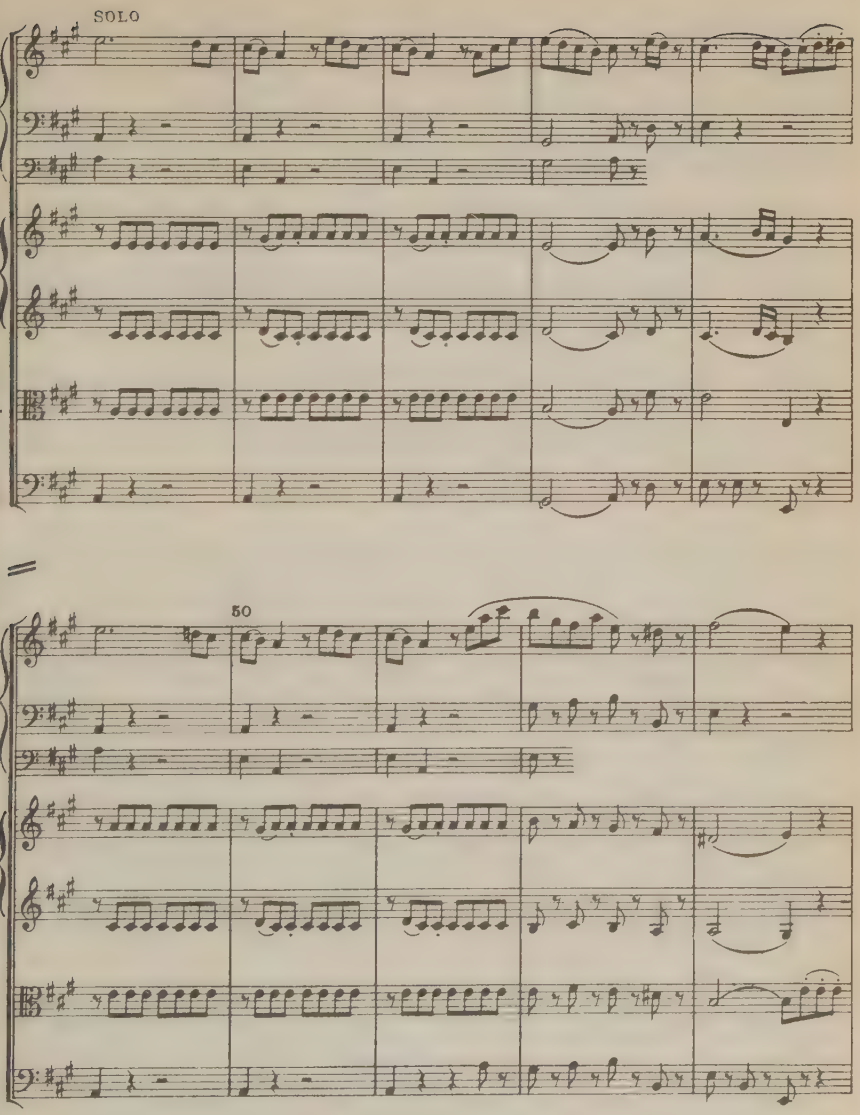
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Vla.
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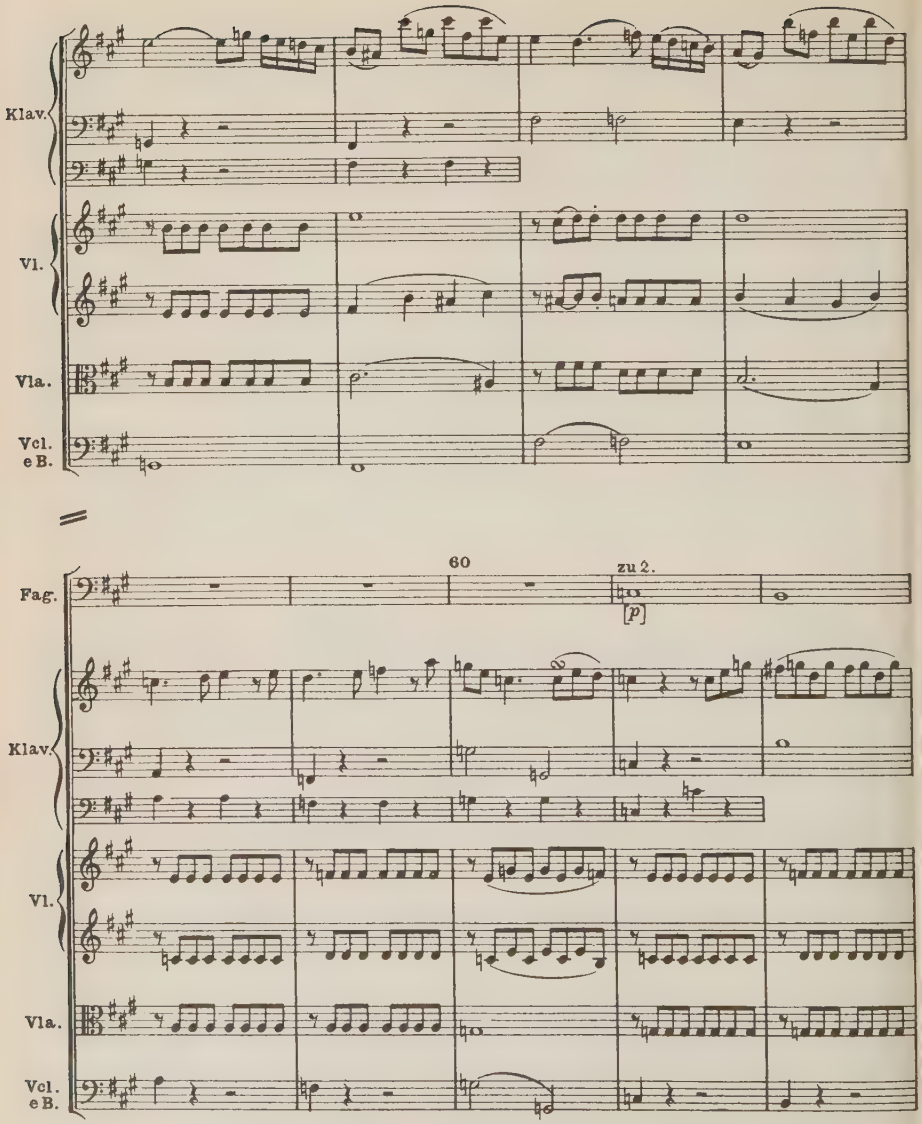
e B.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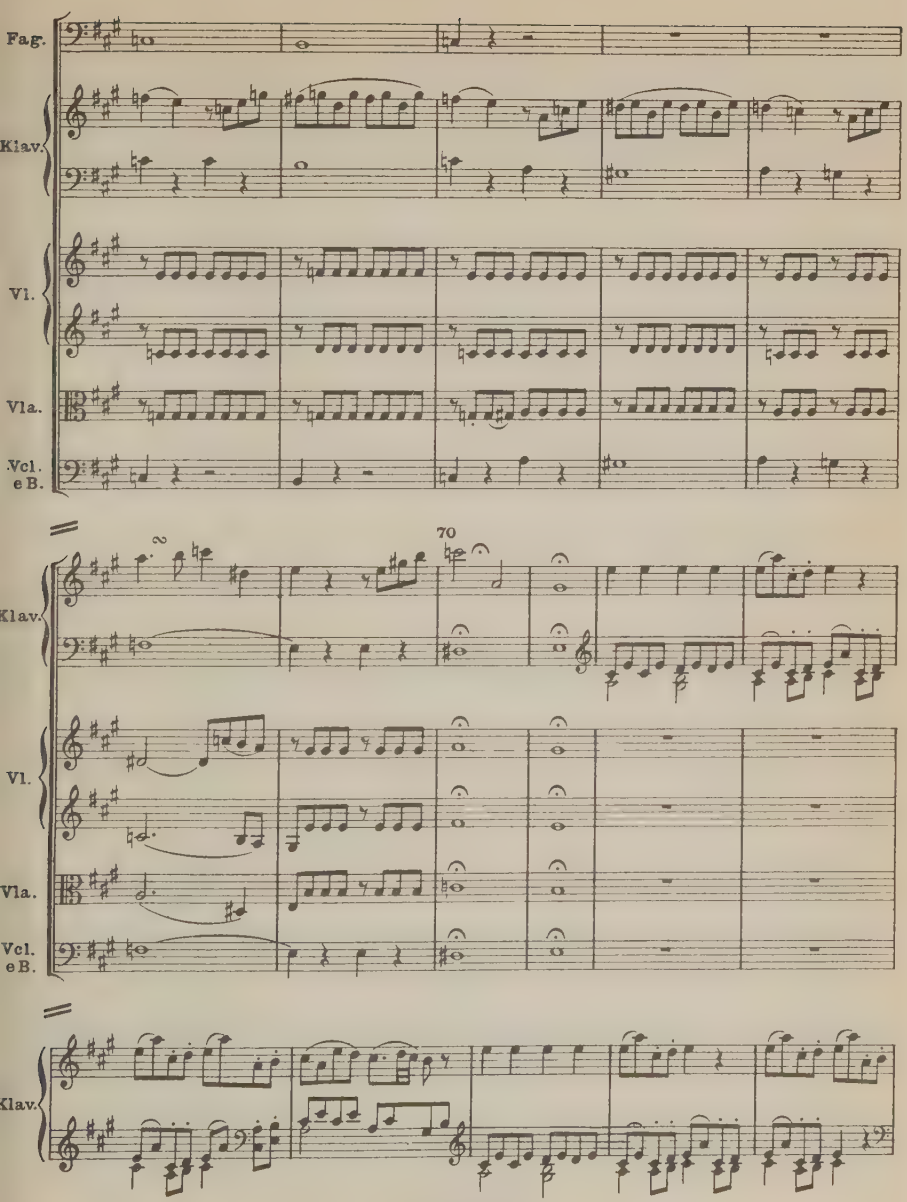
eB.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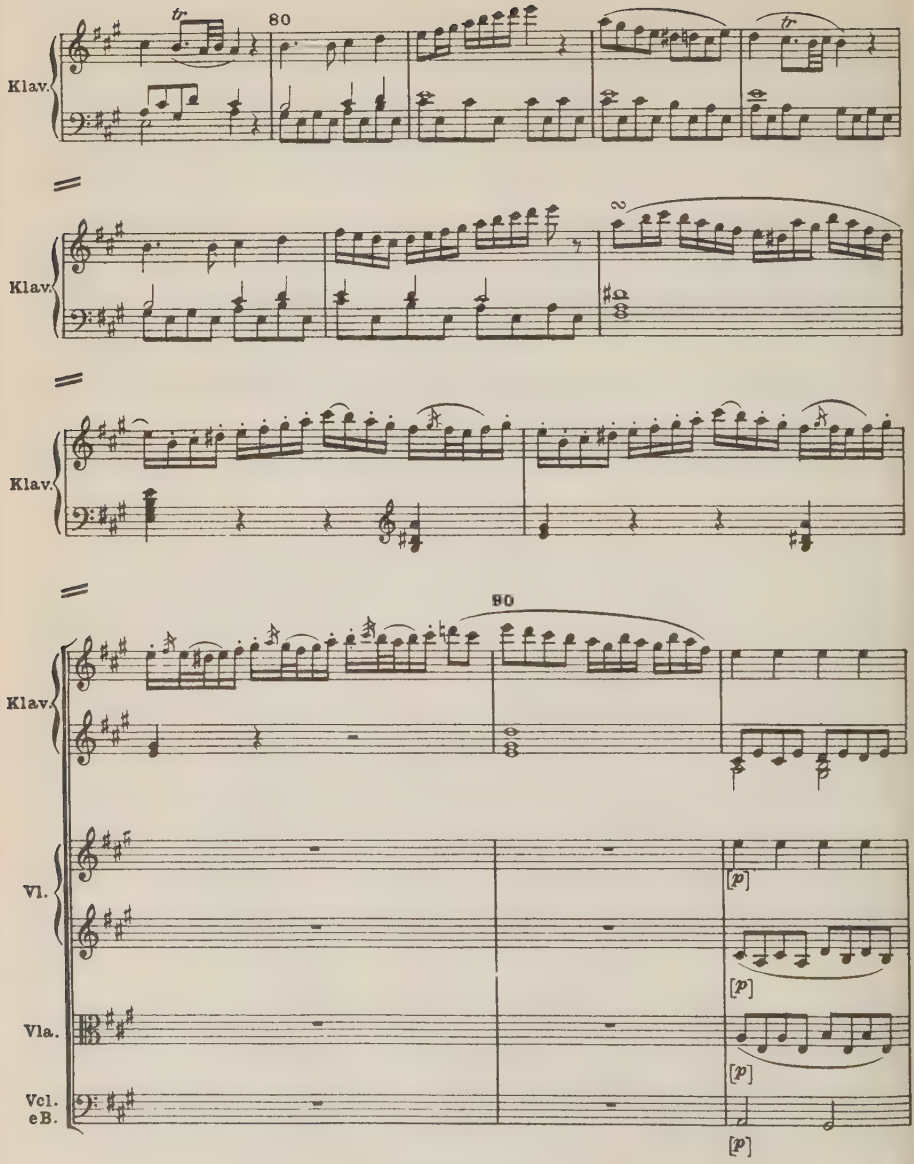
Klav.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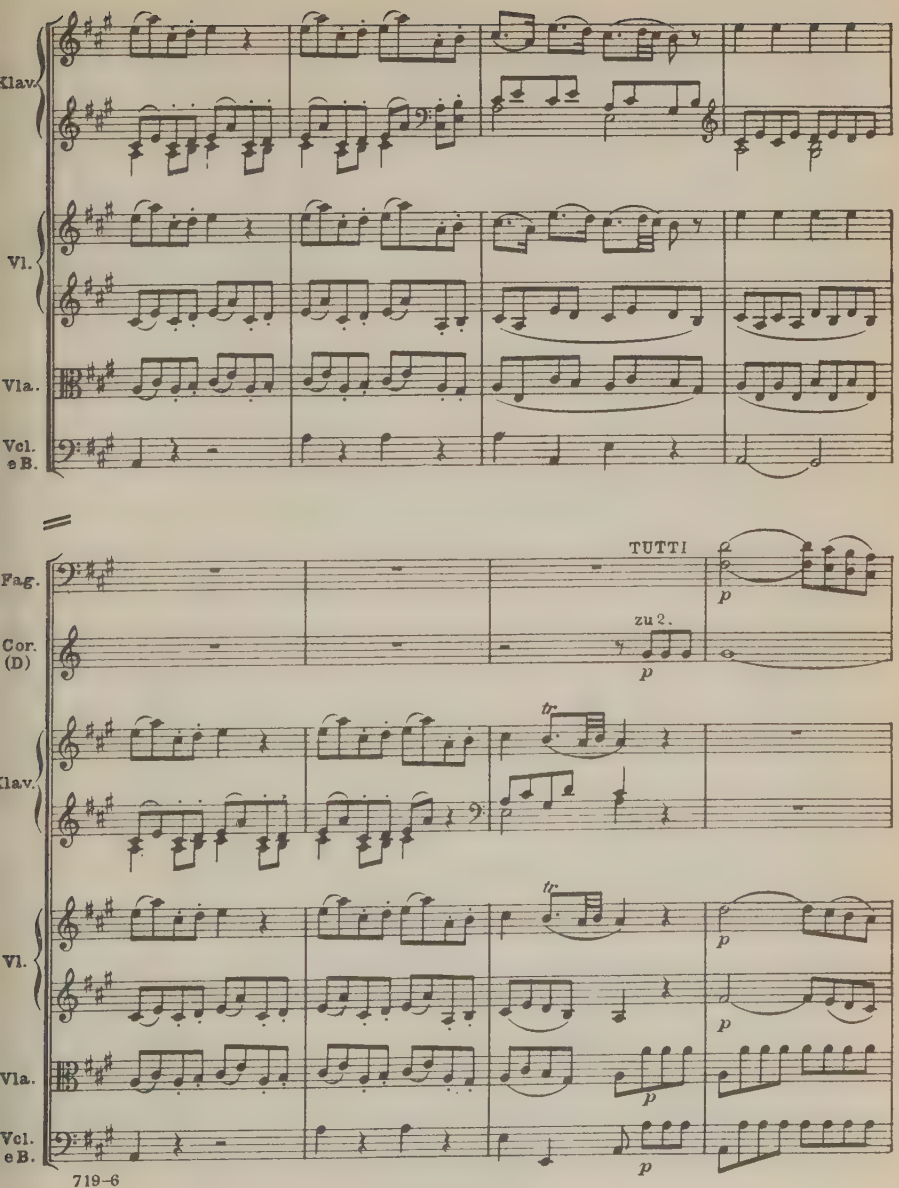
[p]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Vcl.
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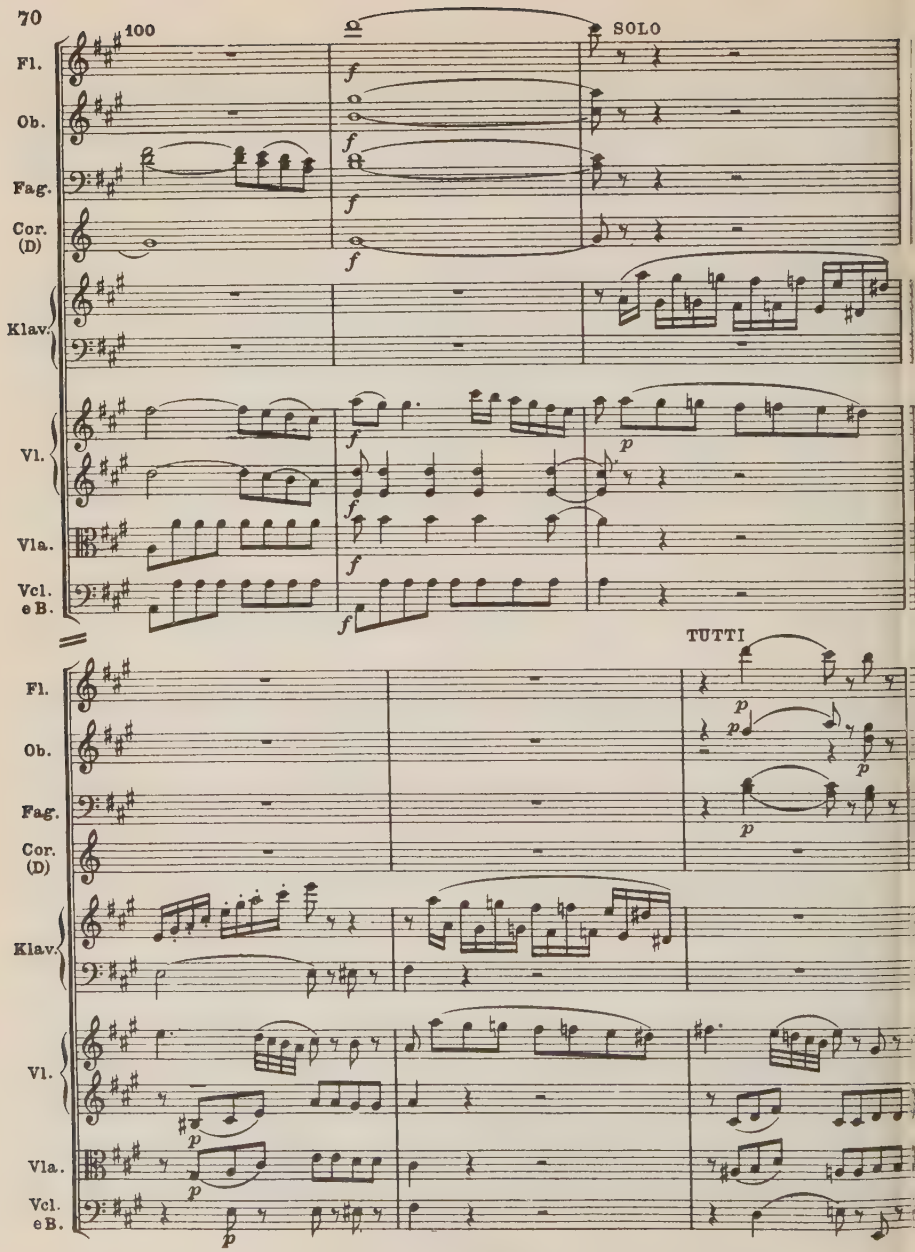
719–6


100
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Fl.
Ob.
Fag.
Cor. (D)
Klav.
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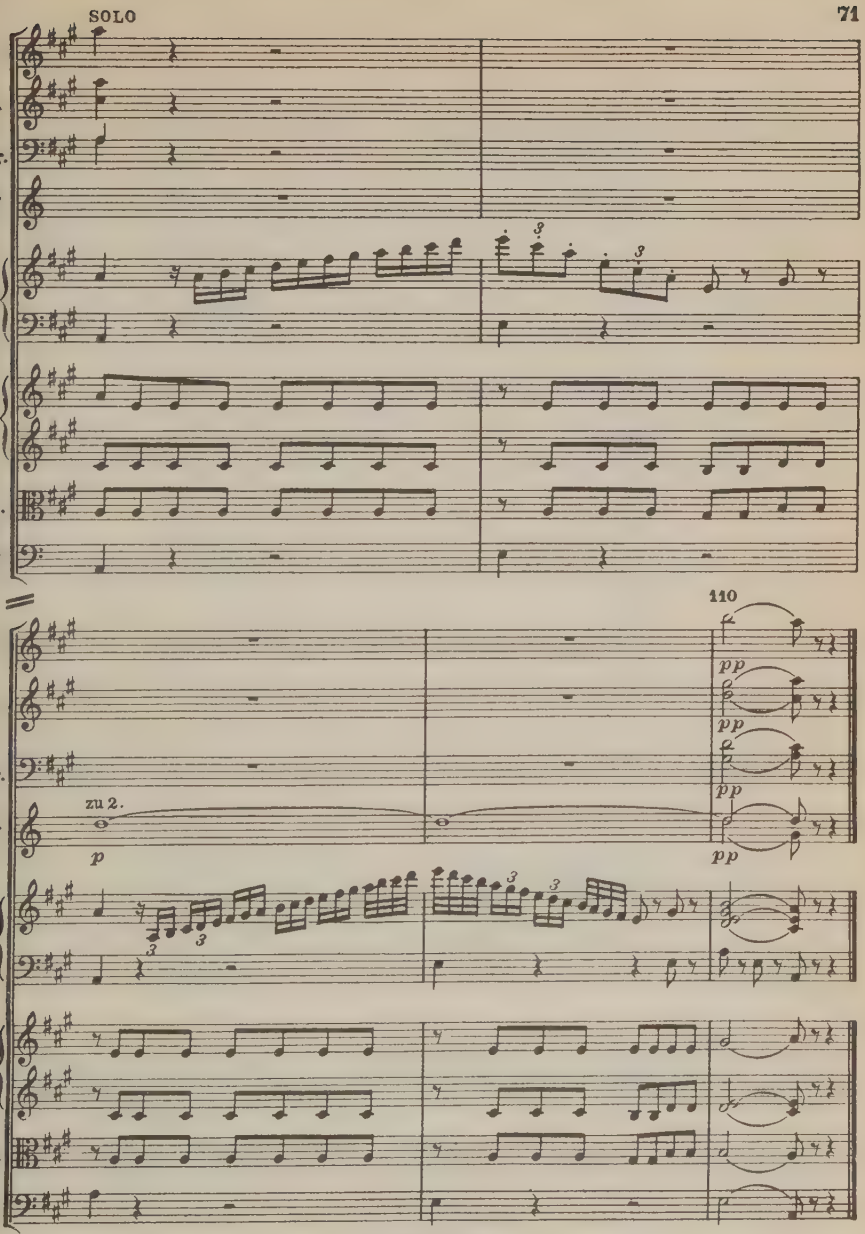
Vla.
Vcl. e B.
TUTTI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Vcl. e B.
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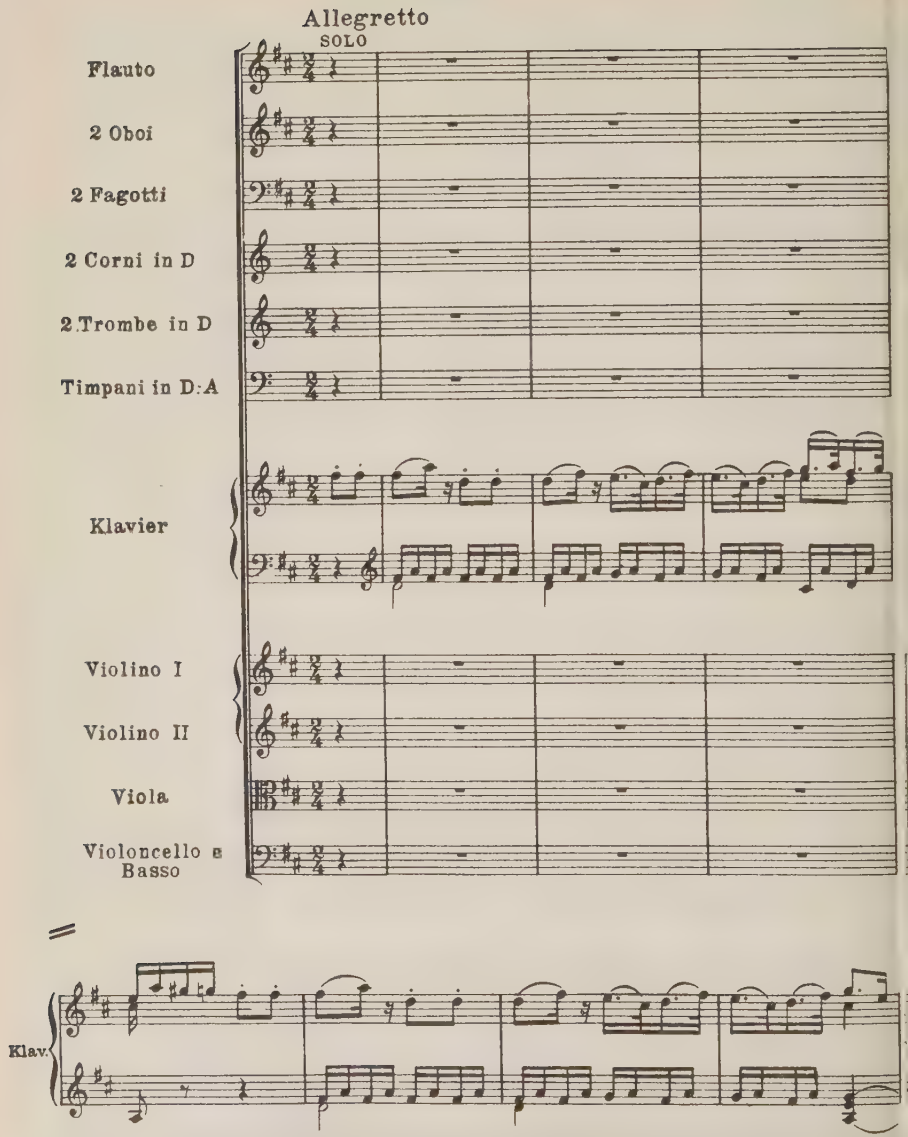
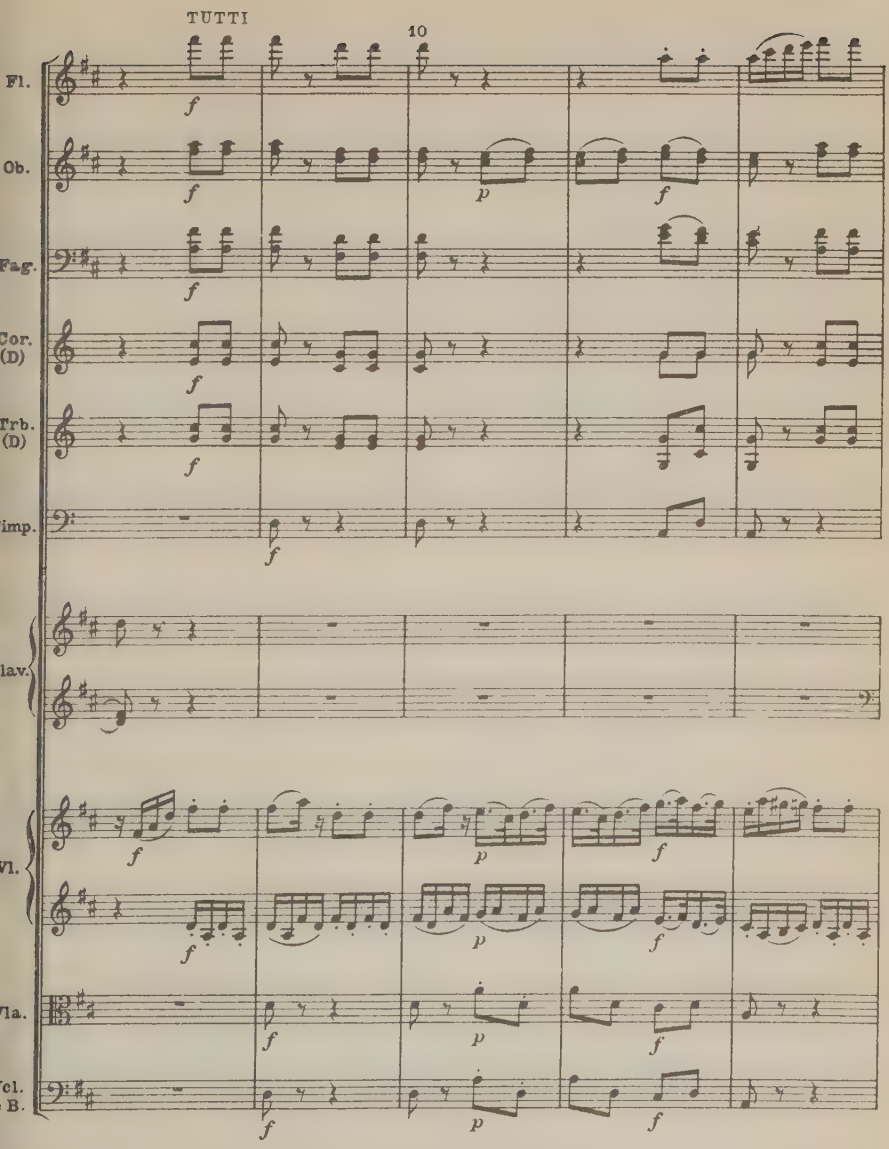
III



Das Klavier als Generalbaßinstrument mußte aus technischen Gründen weggelassen werden, siehe jedoch das Vorwort.


TUTTI
10
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Fag.
Cor. (D)
Trb. (D)
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Clav.
Vl.
Vla.
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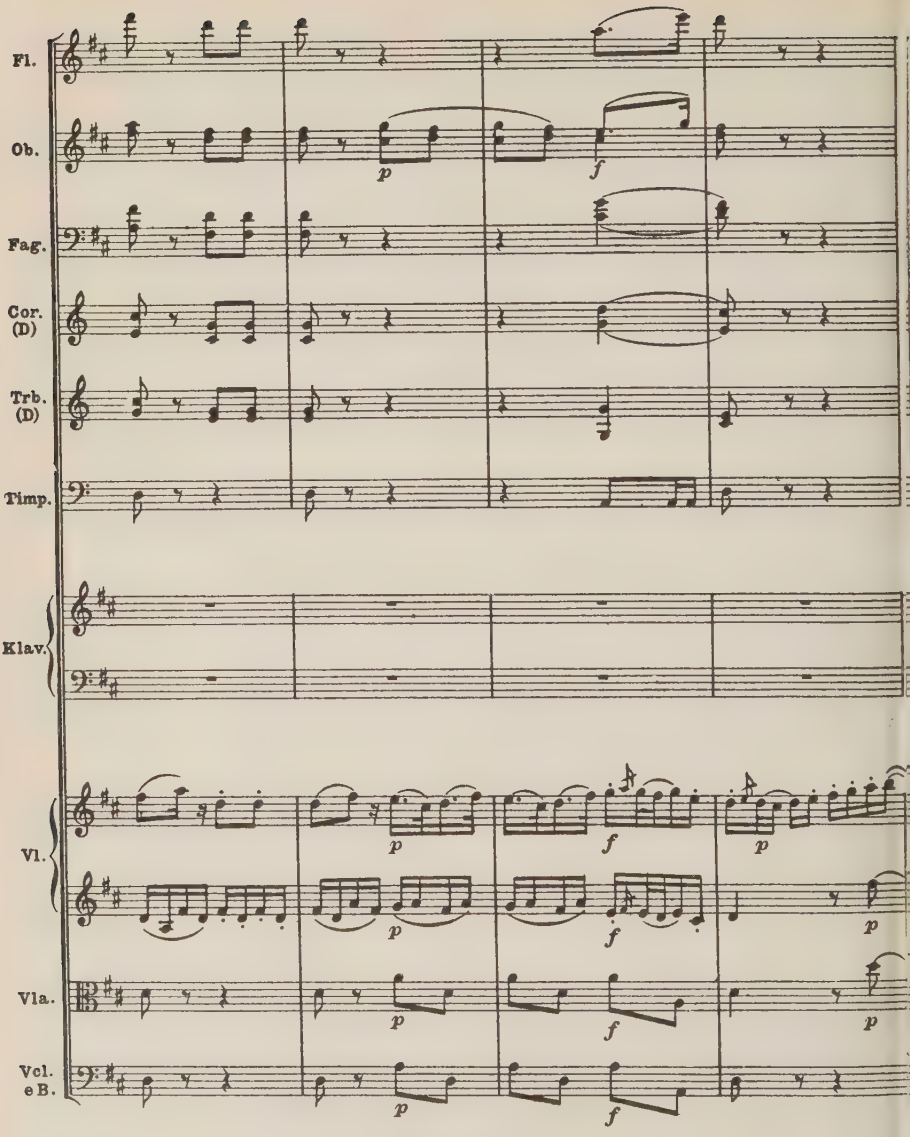
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Cor. (D)
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Timp.
Klav.
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Vla.
Vcl. e B.
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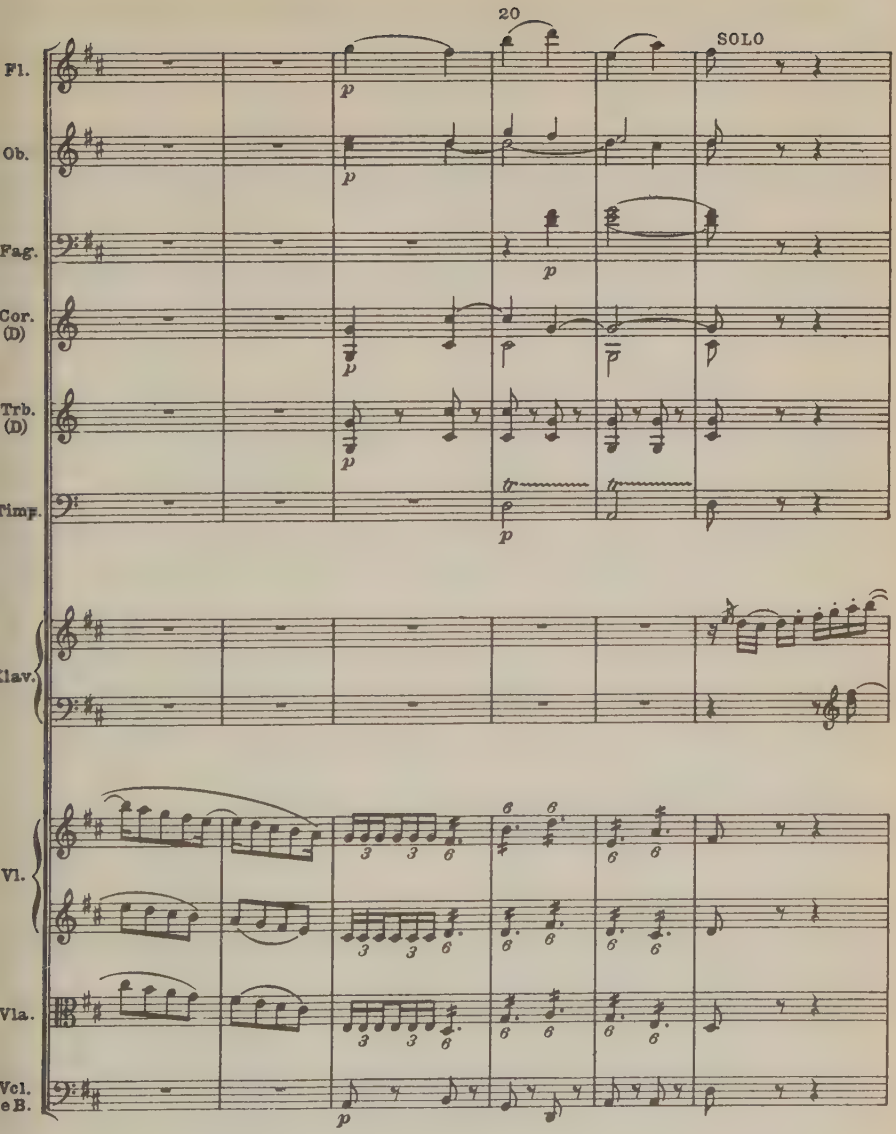
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Trb. (D)
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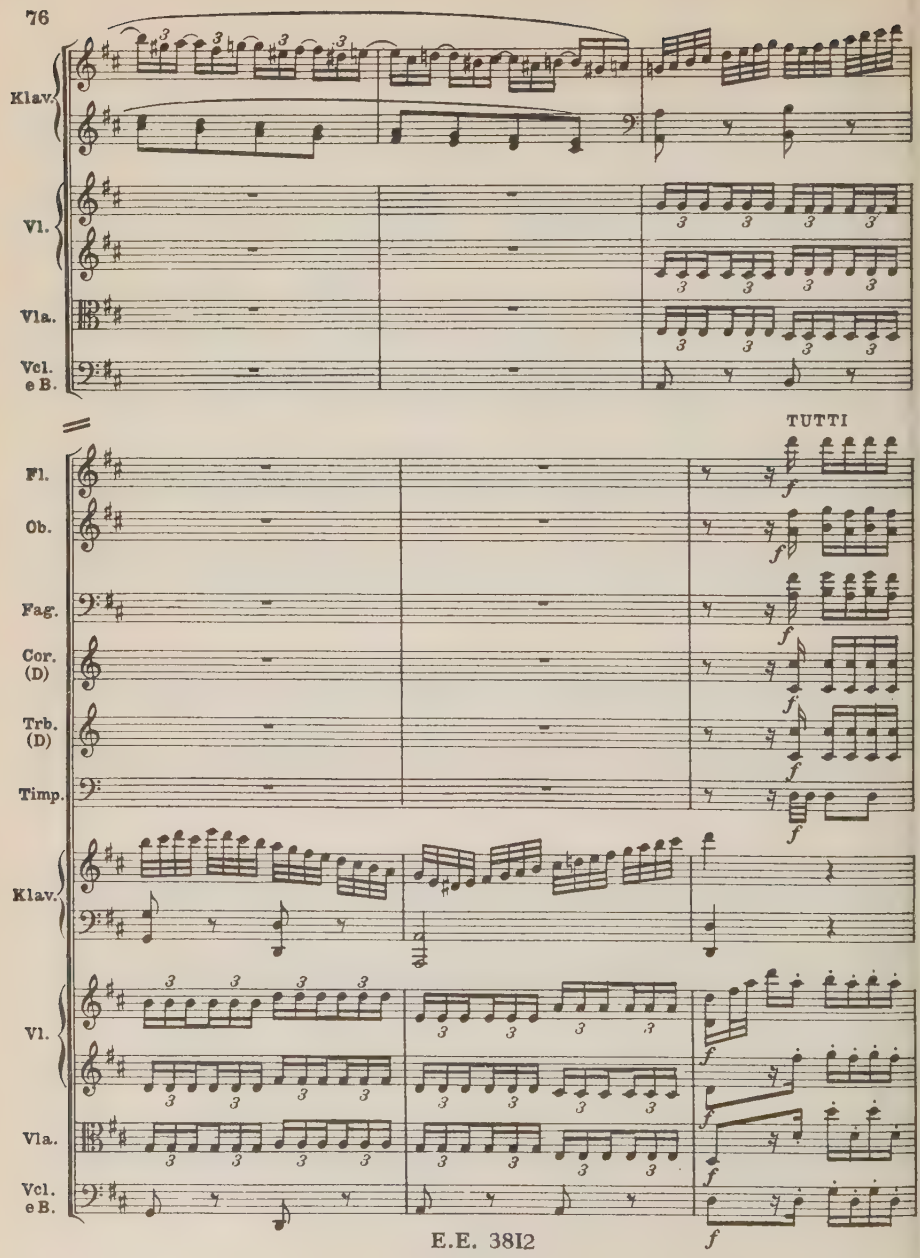
Klav.
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Klav.
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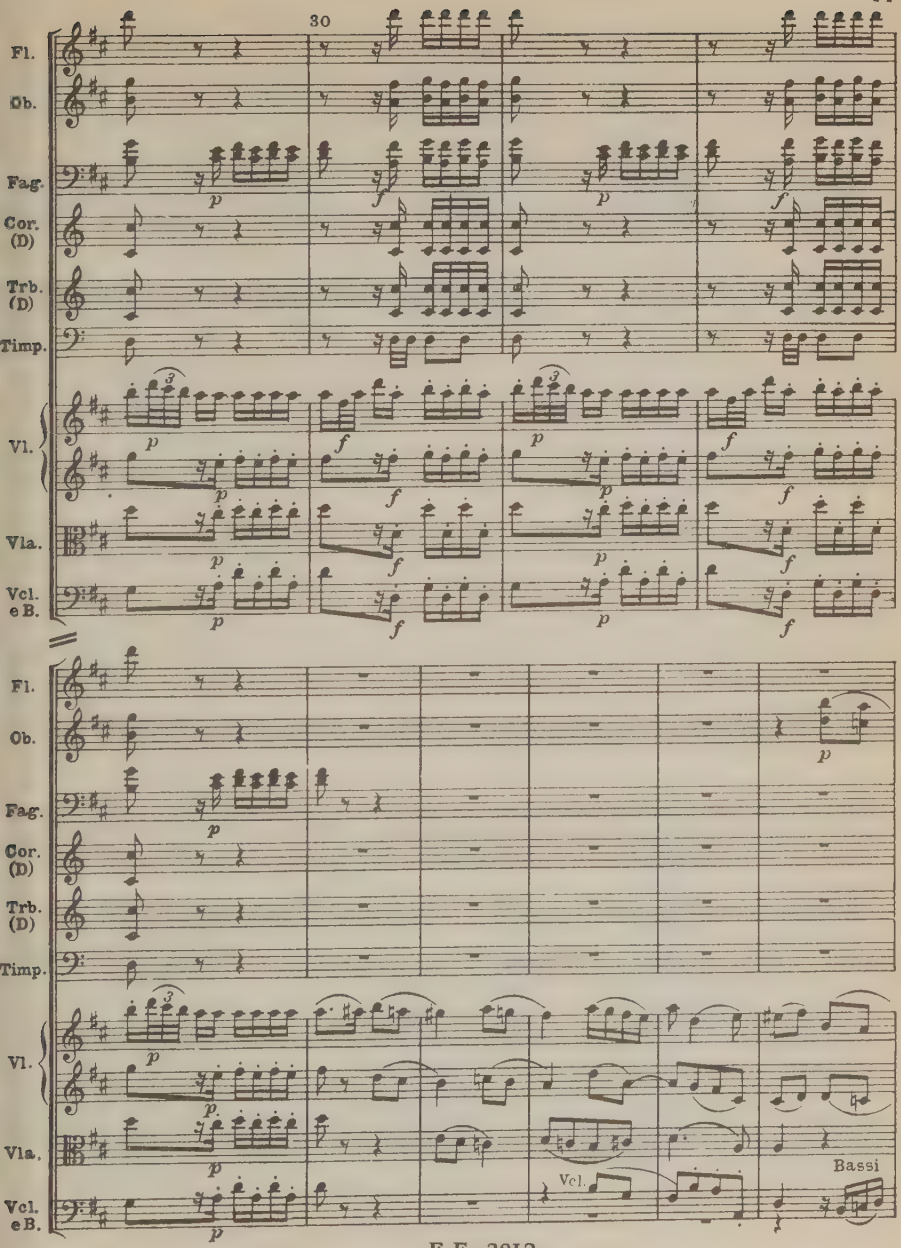
e B.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Trb. (D)
Timp.
Vl.
Vla.
Vcl. e B.
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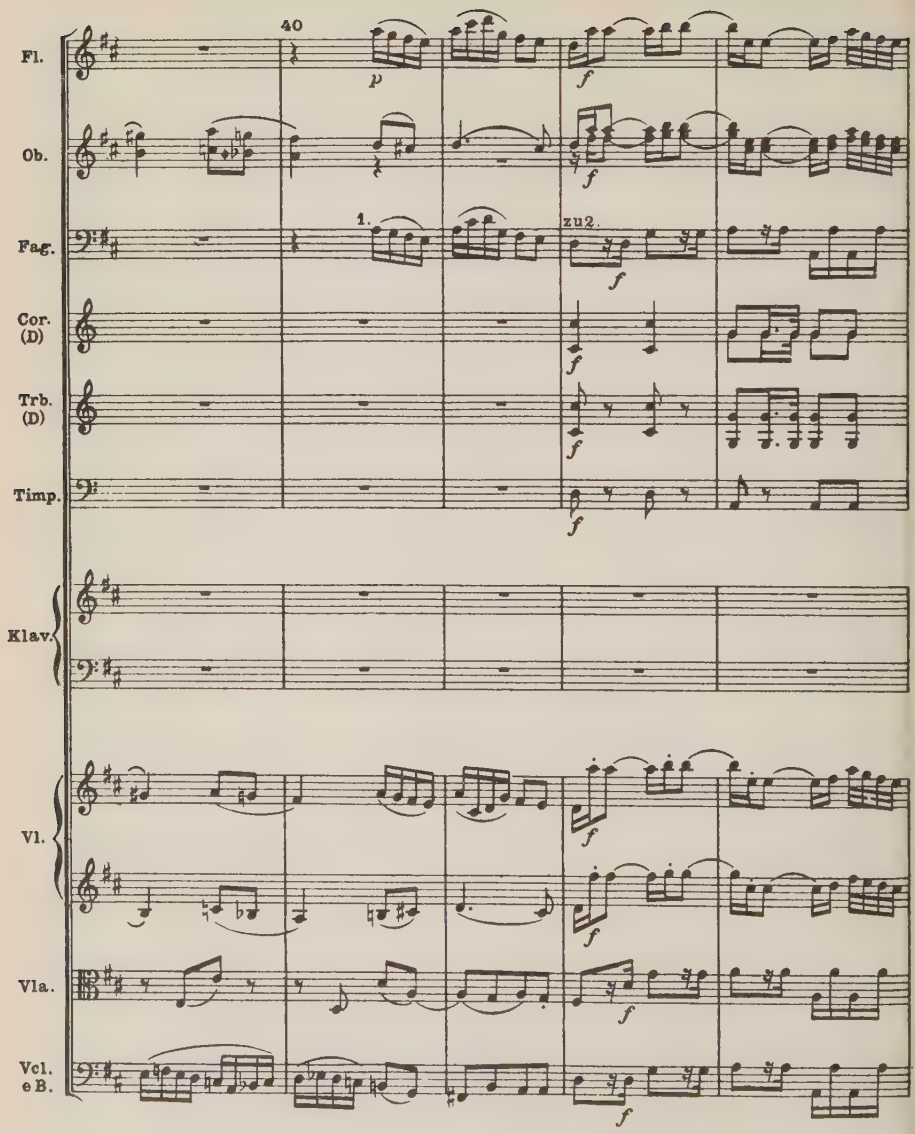
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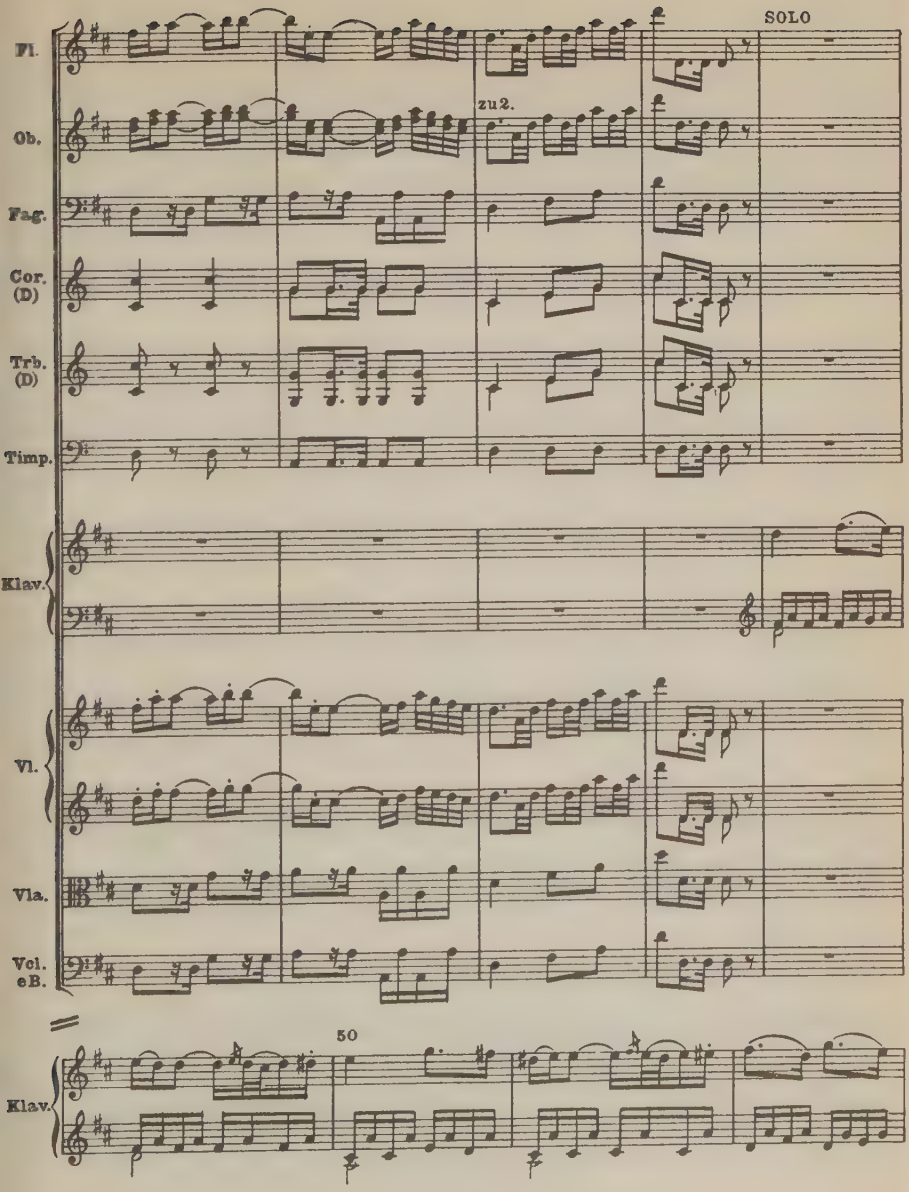
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Trb. (D)
Timp.
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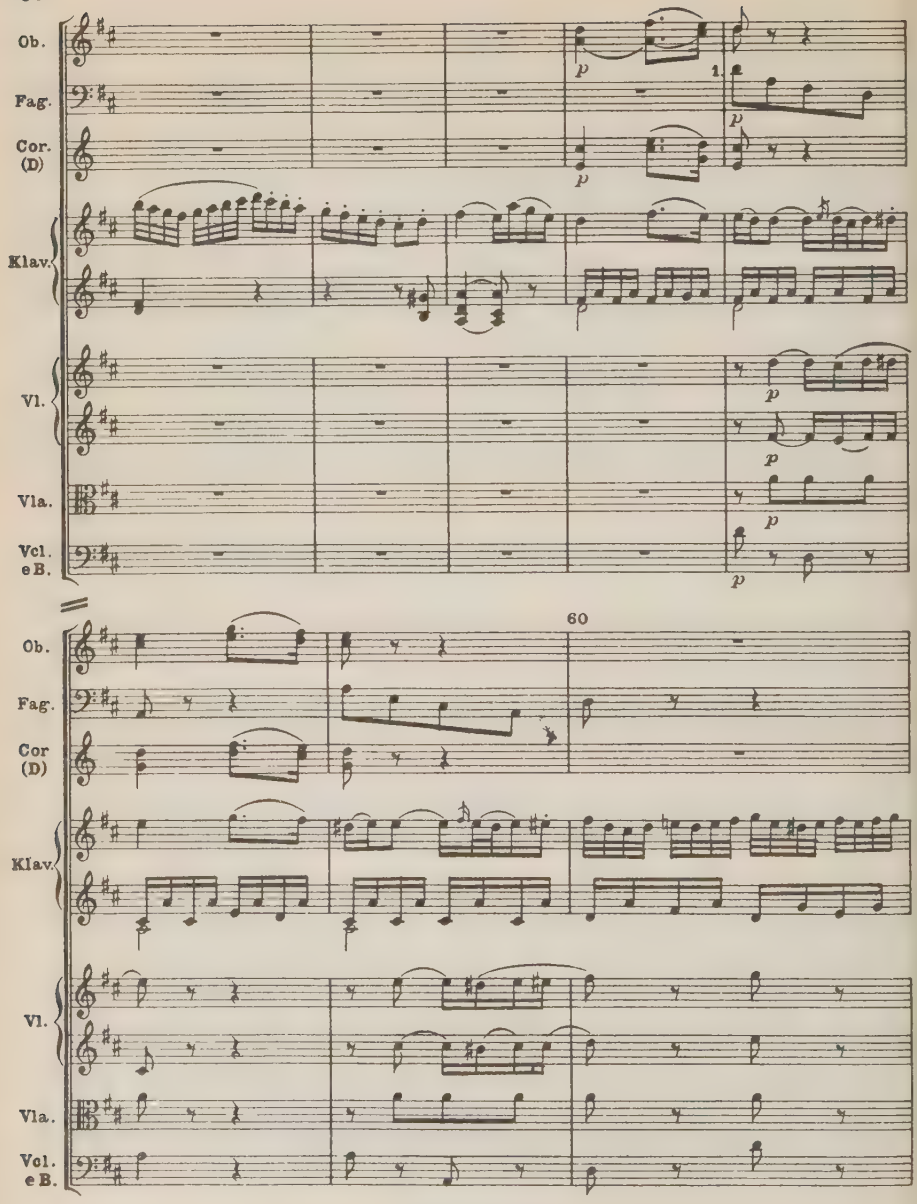
Klav.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Vla.
Vcl. e B.
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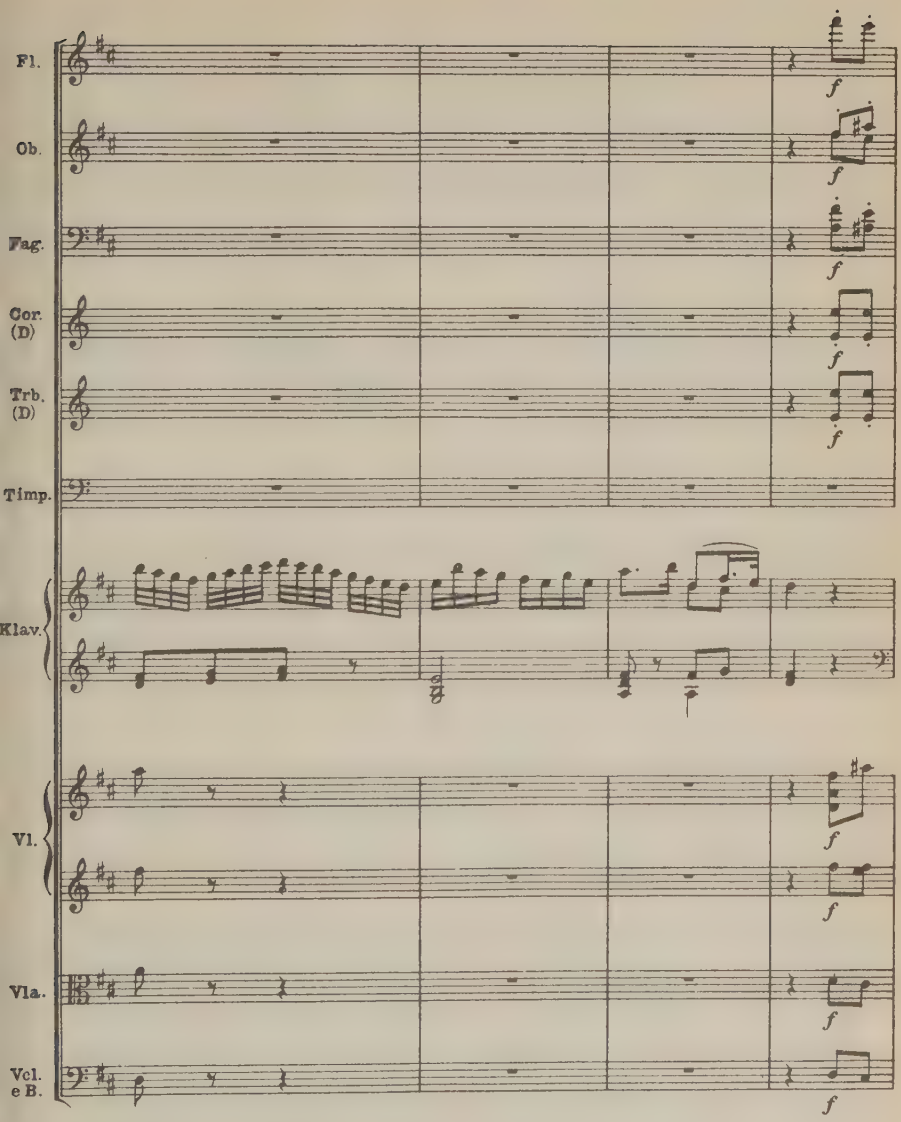
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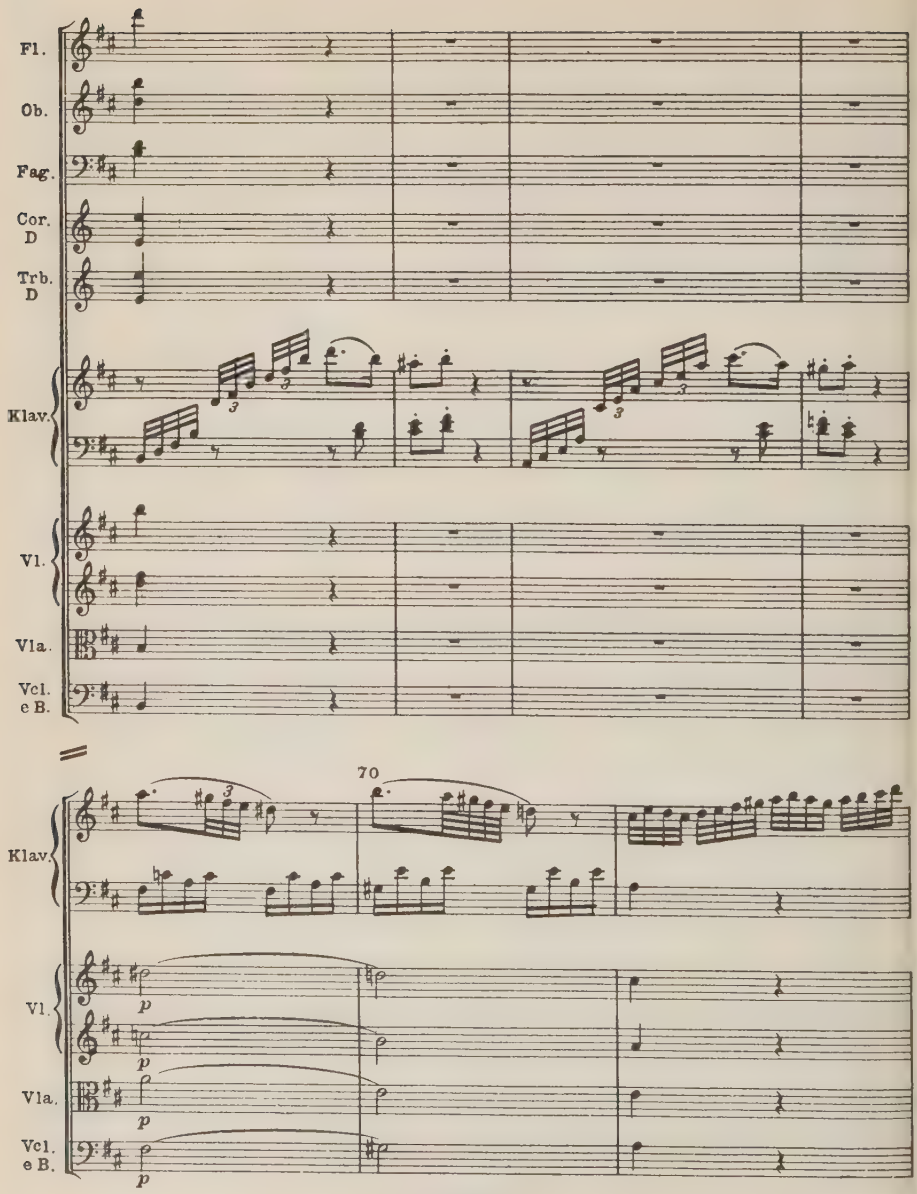
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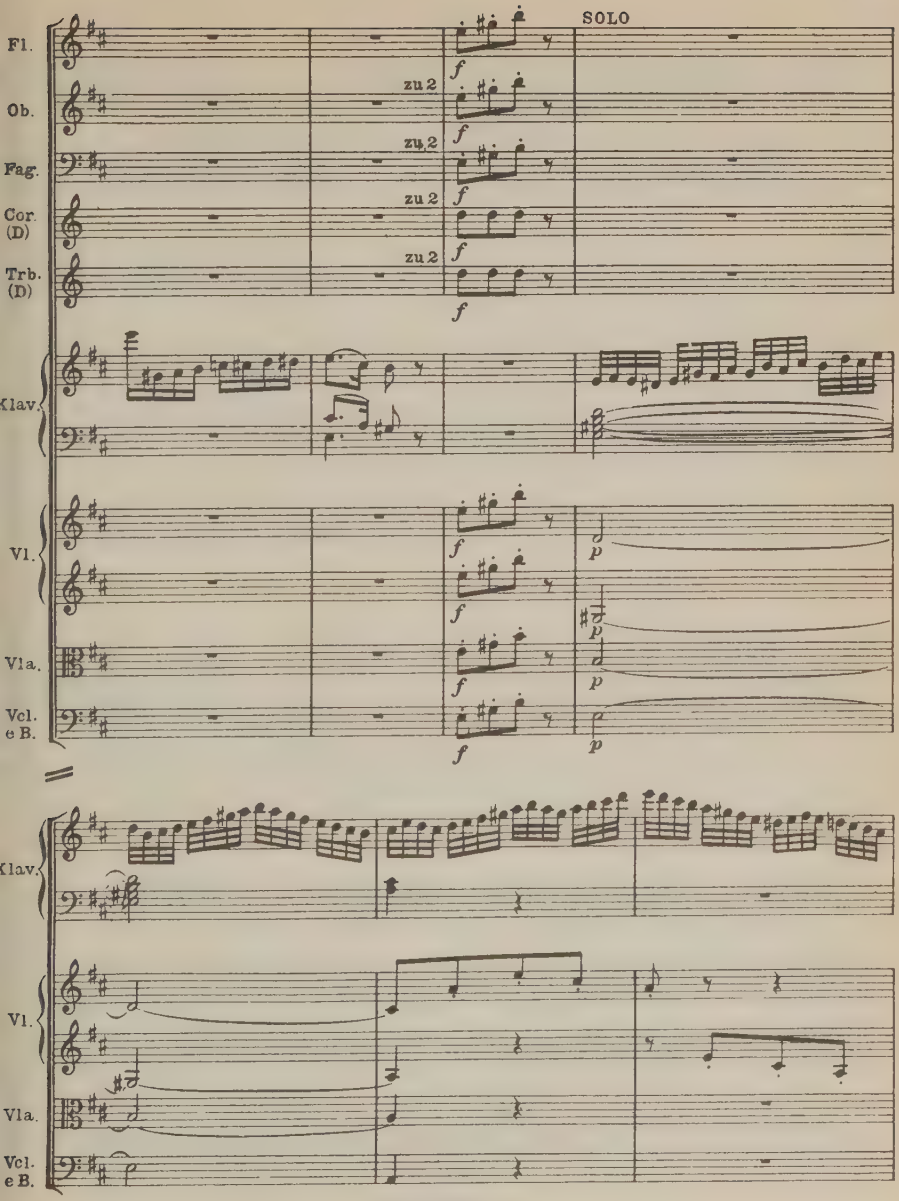
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Vcl. e B.
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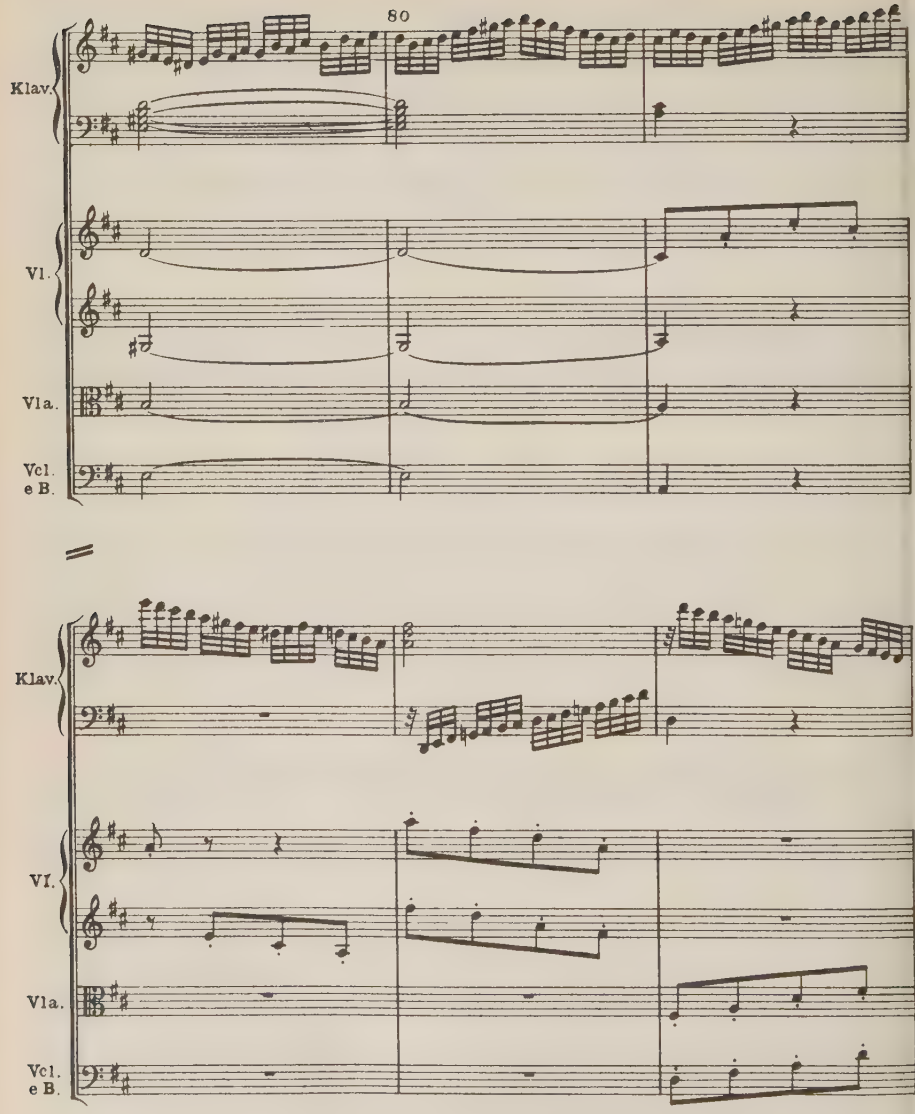
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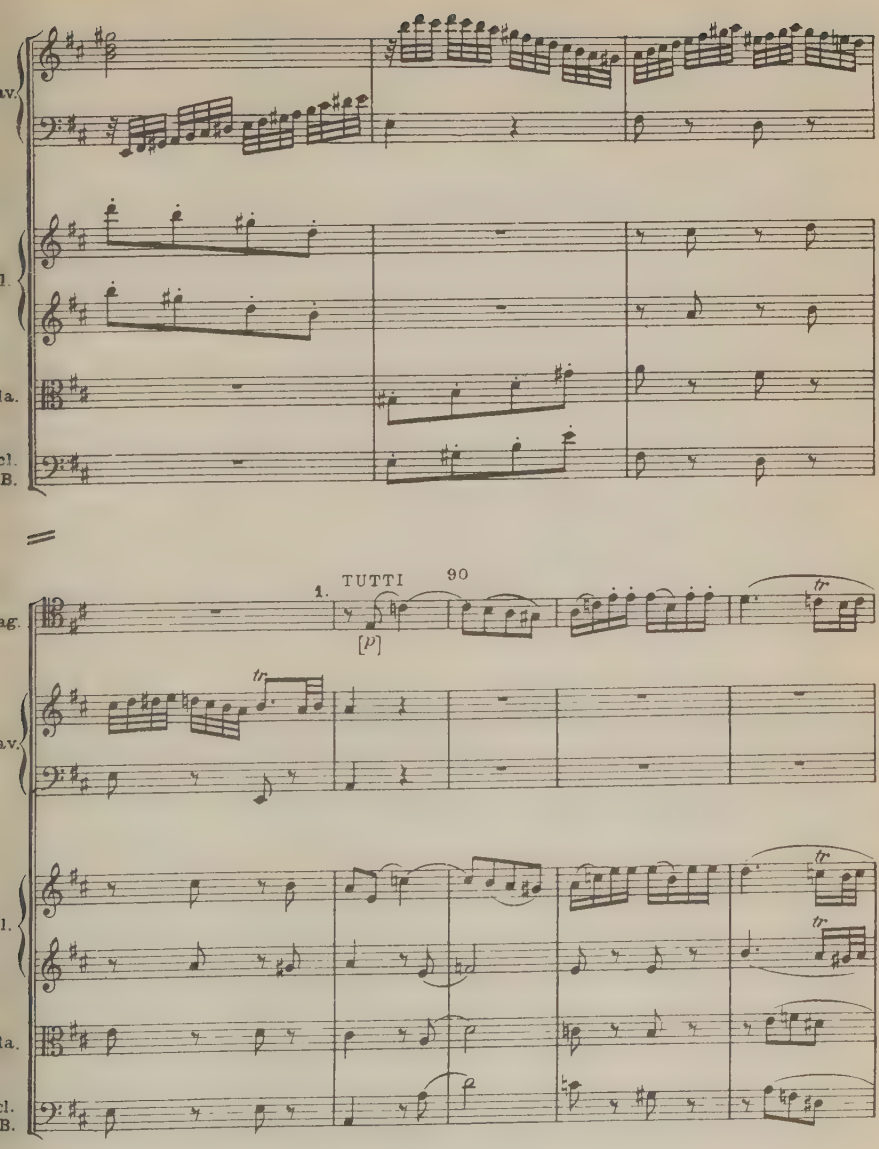
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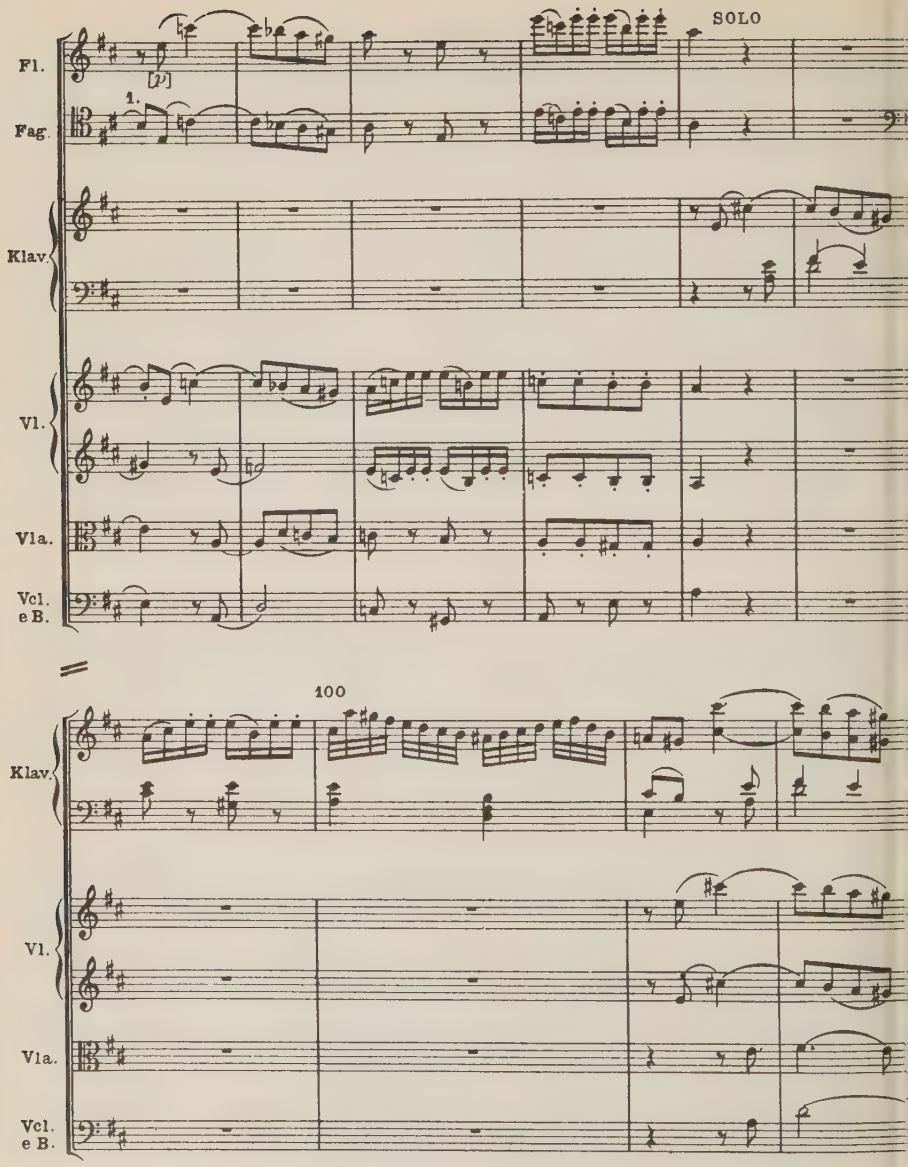
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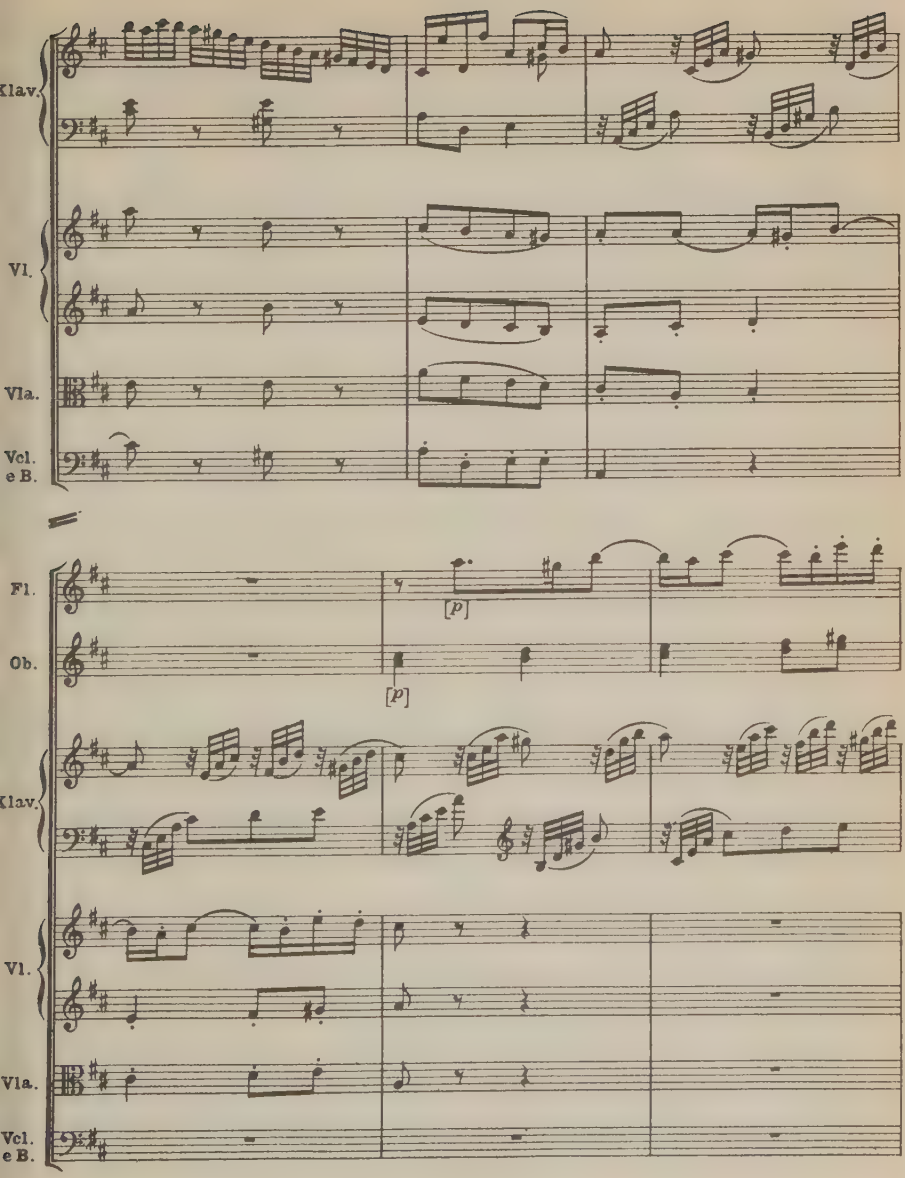
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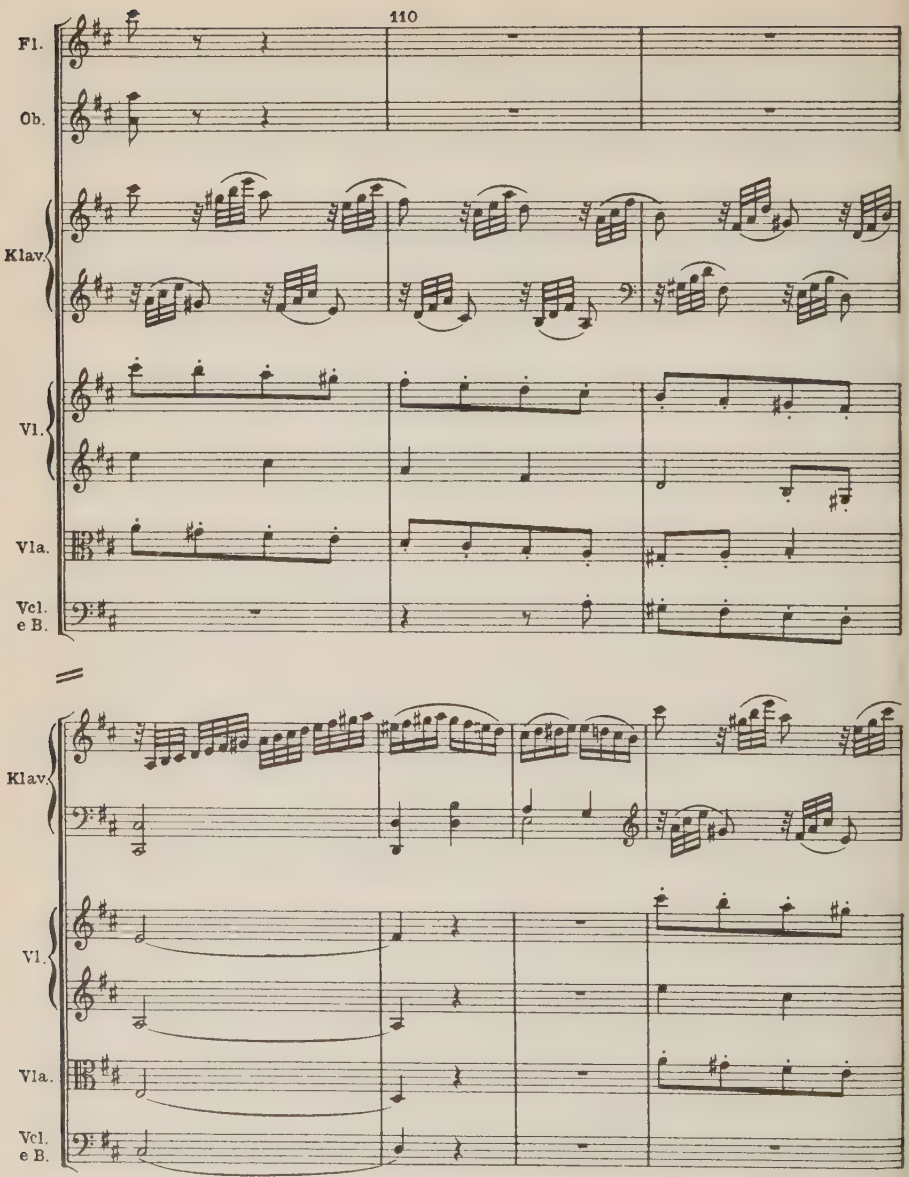
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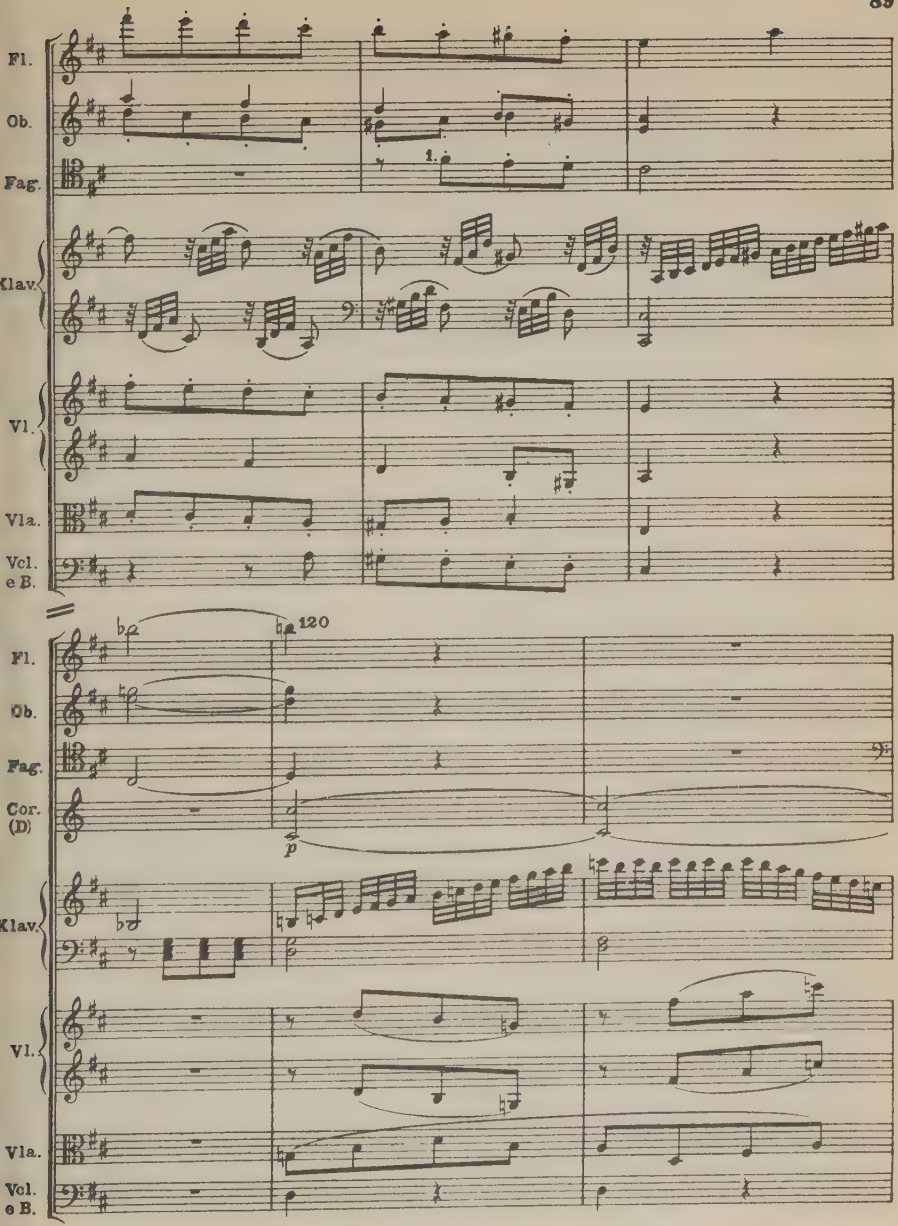
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(D)
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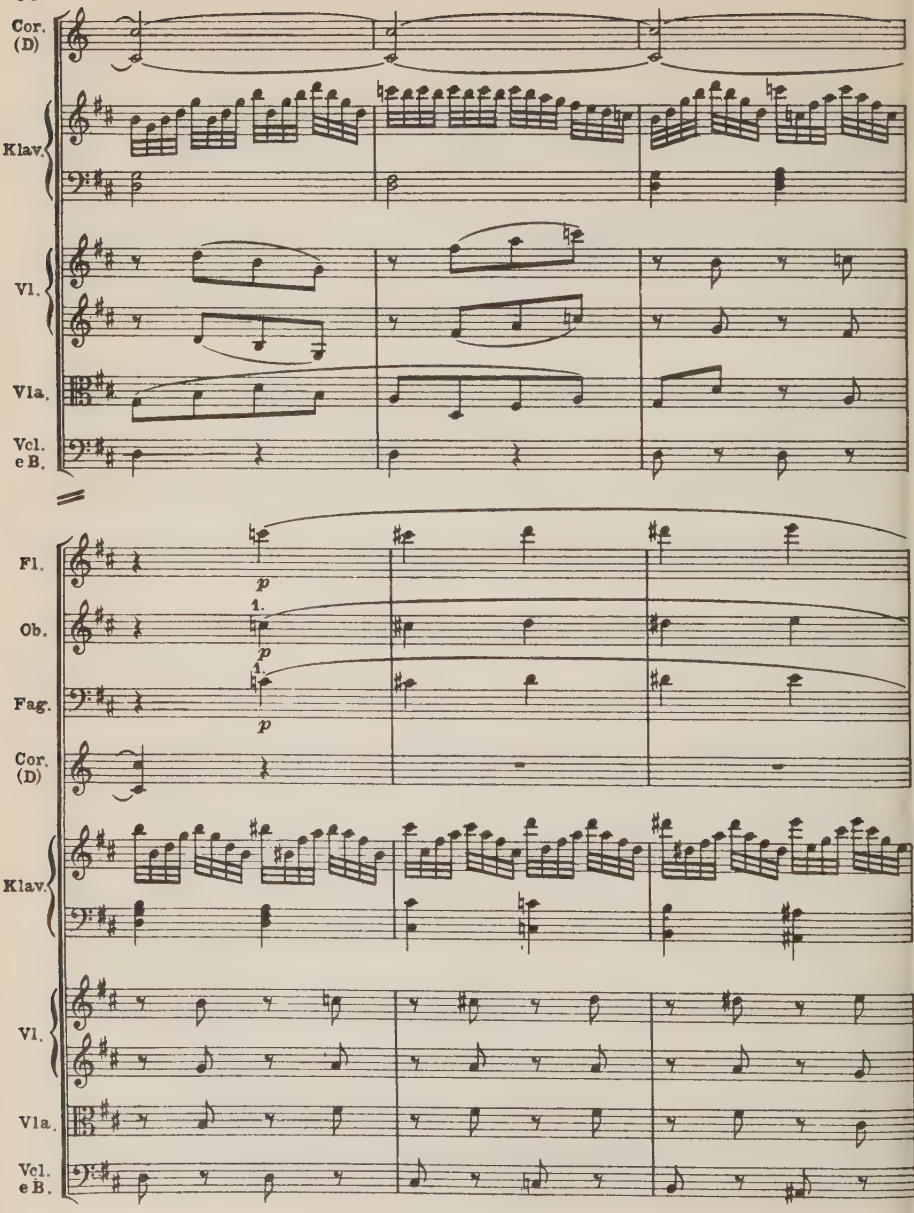
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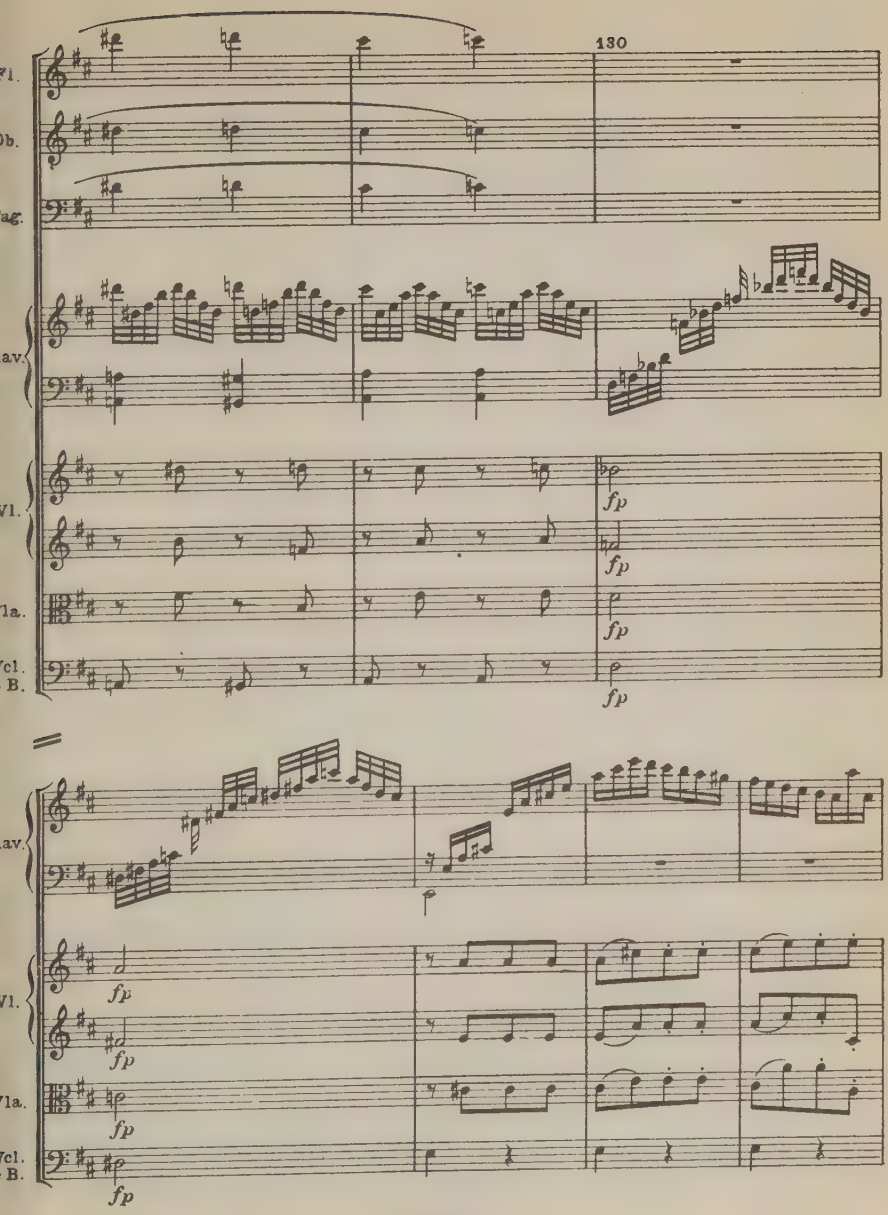
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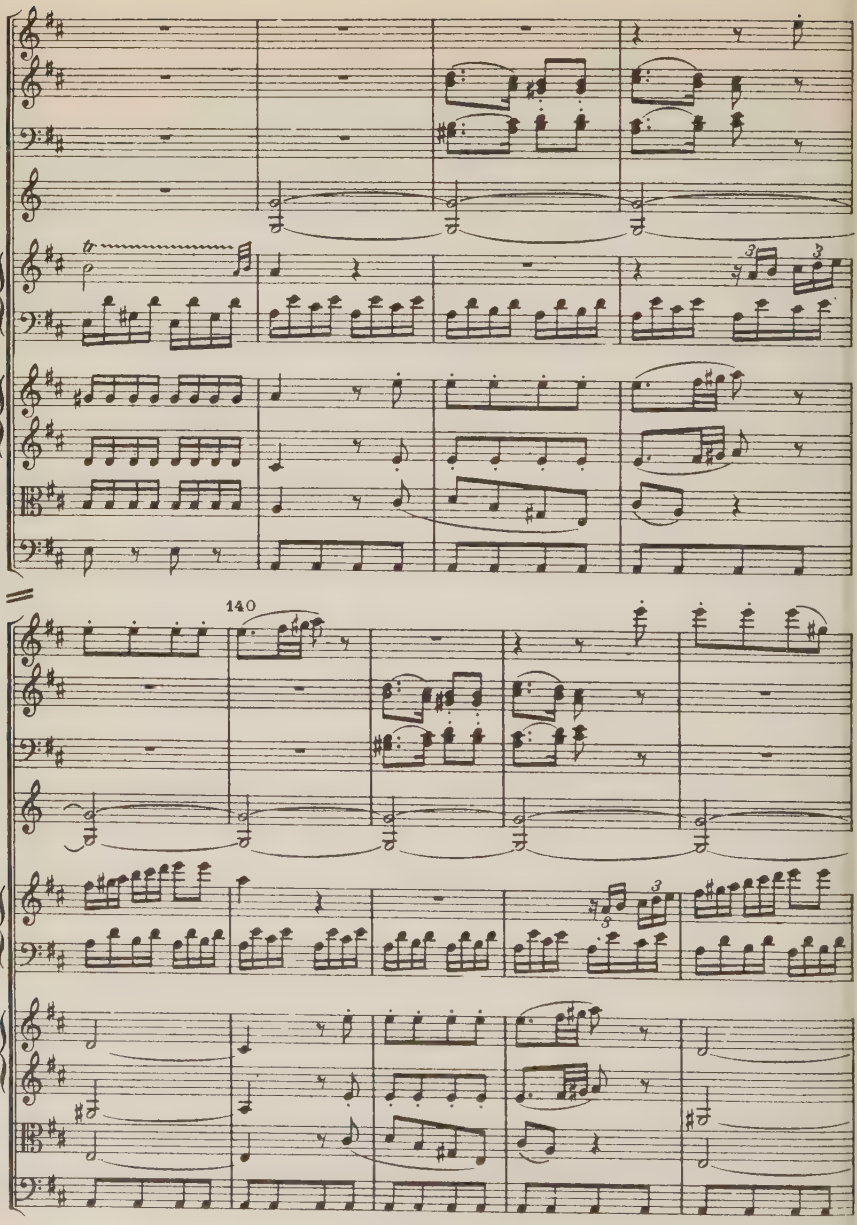
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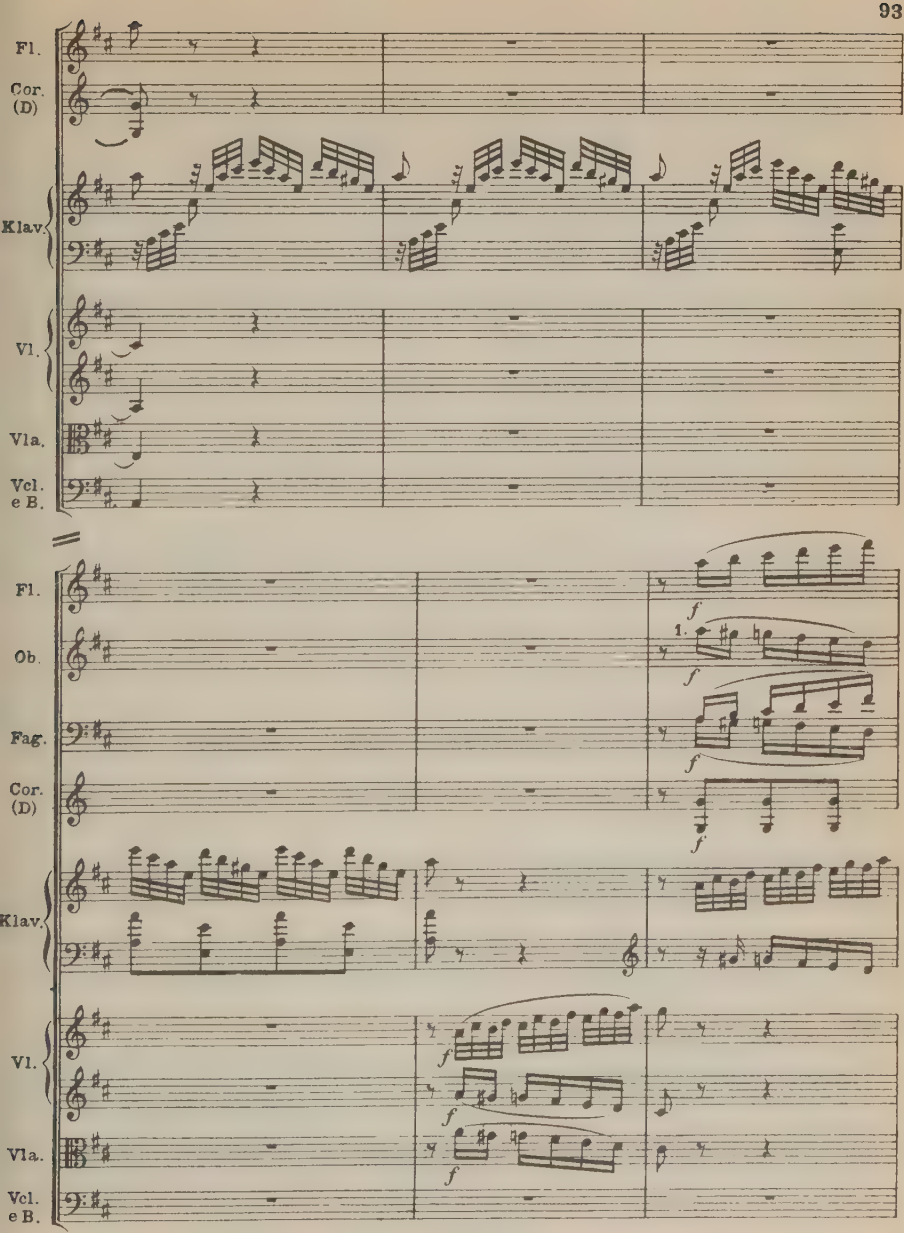
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Vcl. e B.
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Vcl. e B.
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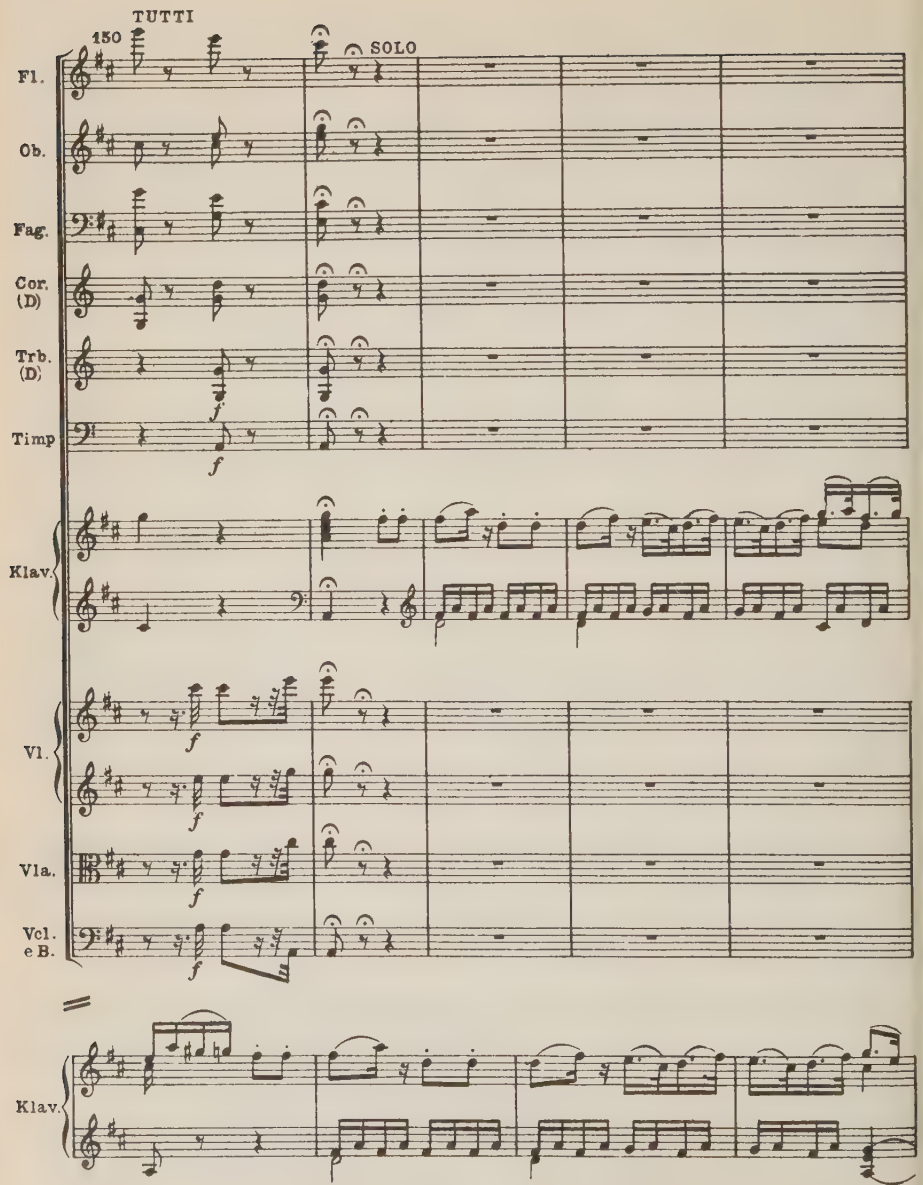
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Trb. (D)
Timp
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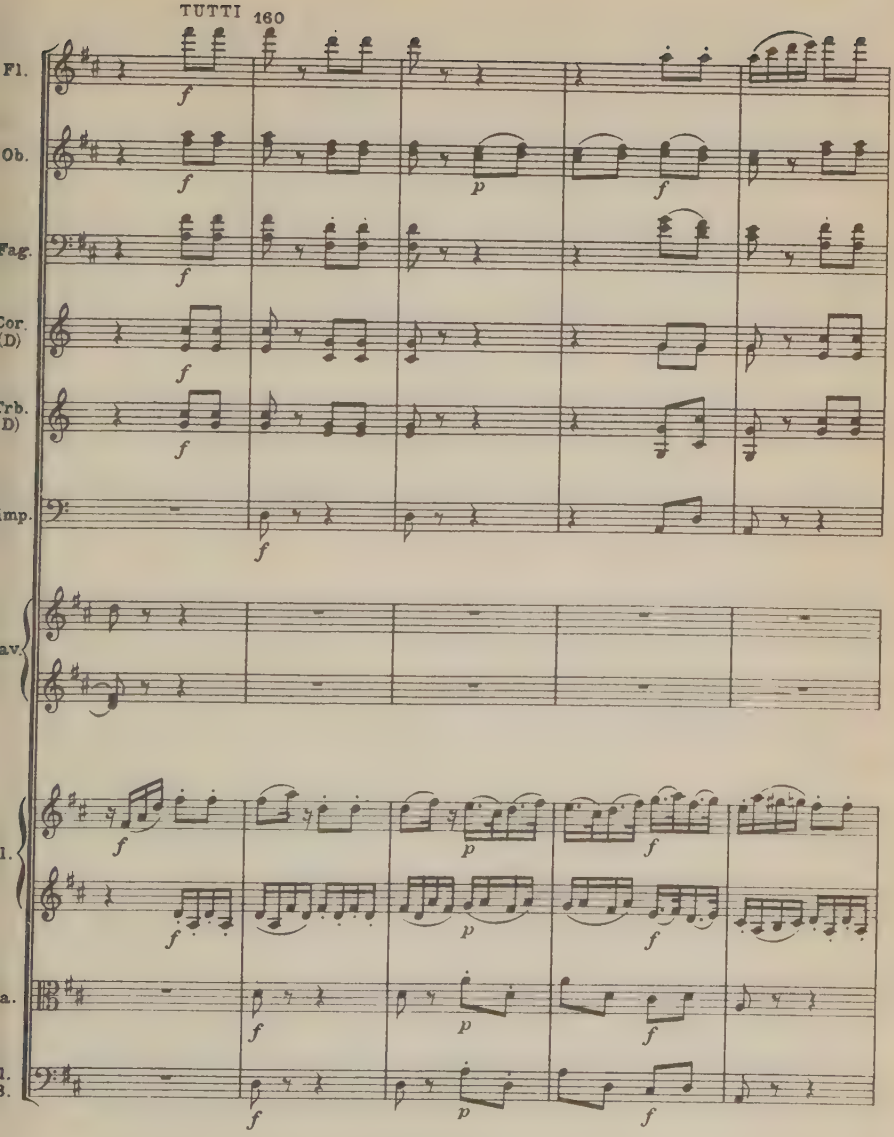
Vl.
Vla.
Vcl. e B.
Klav.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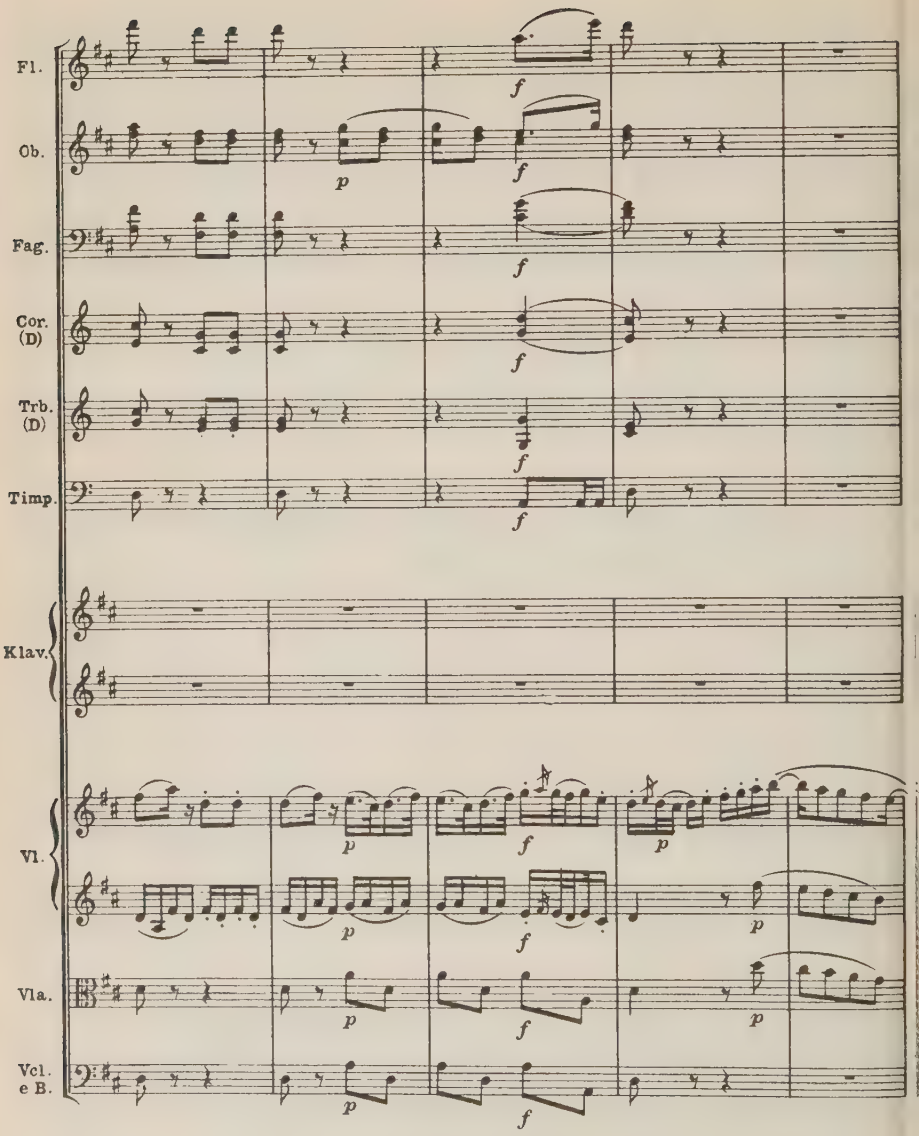
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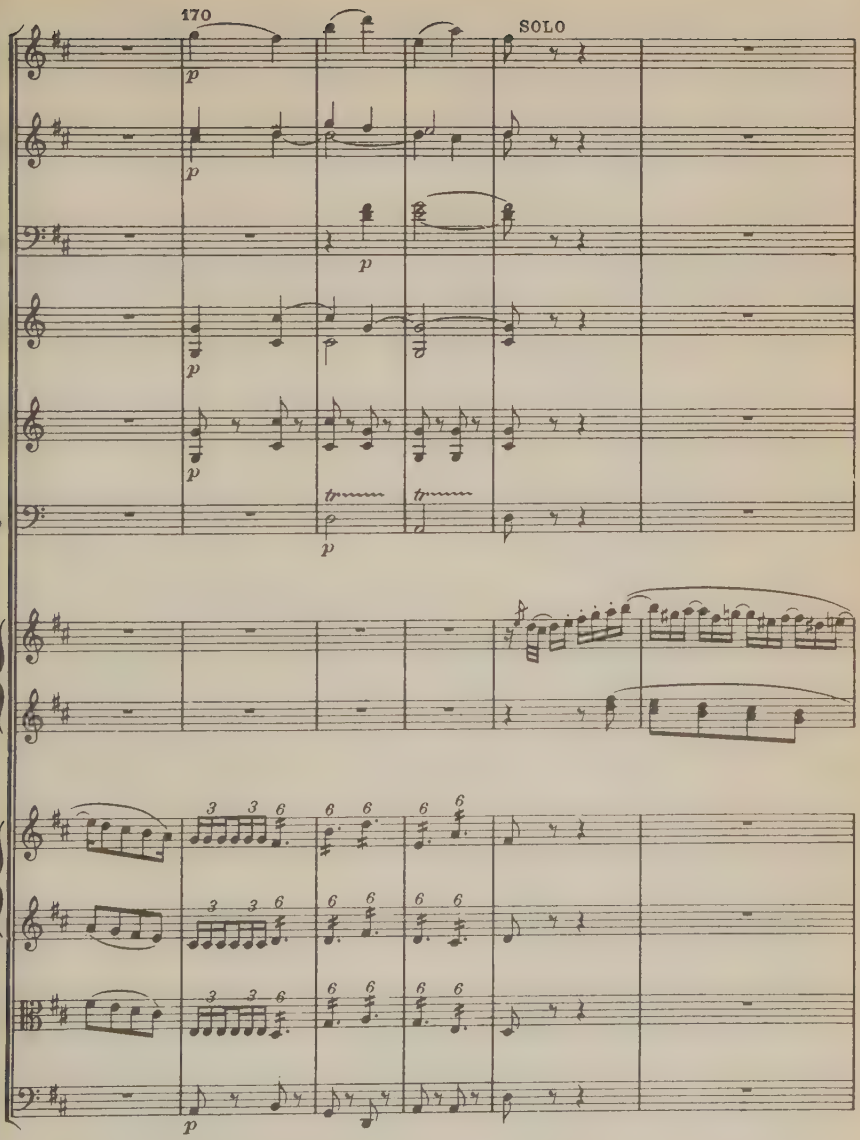
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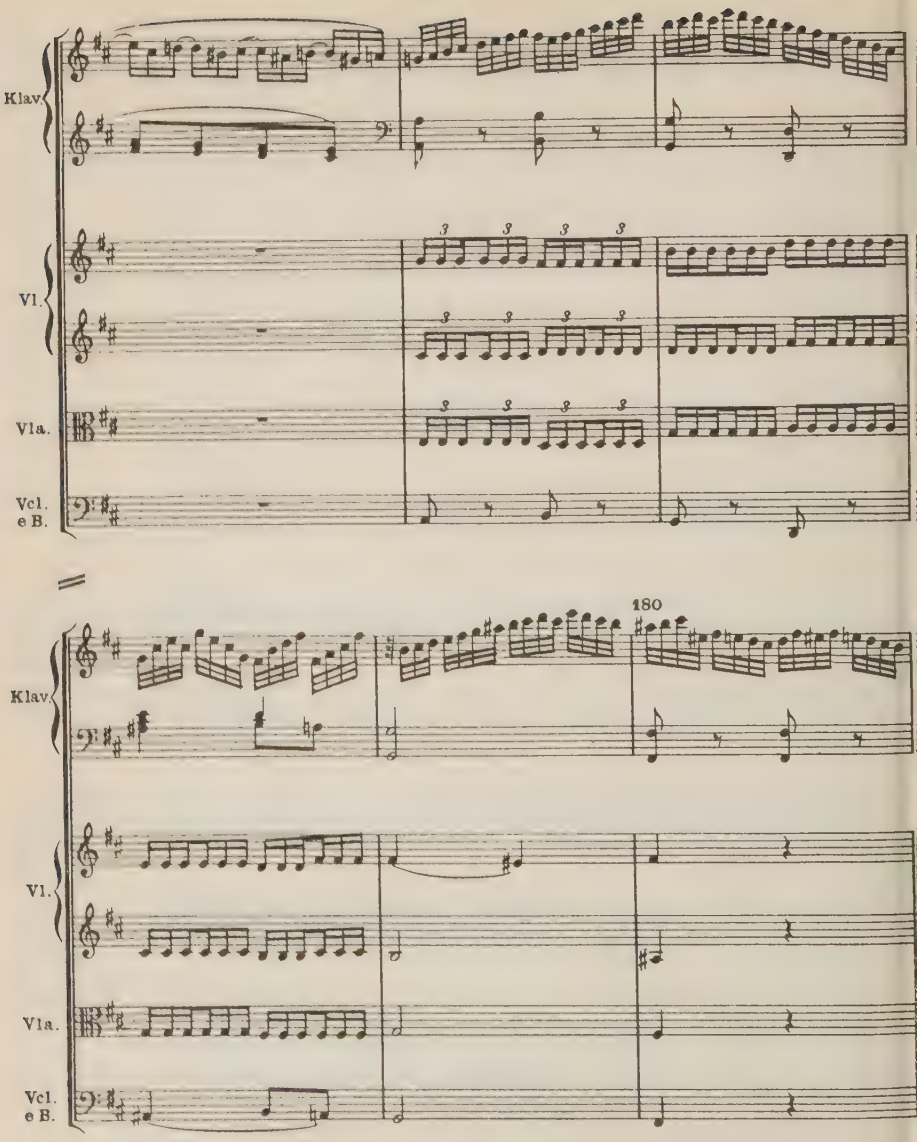
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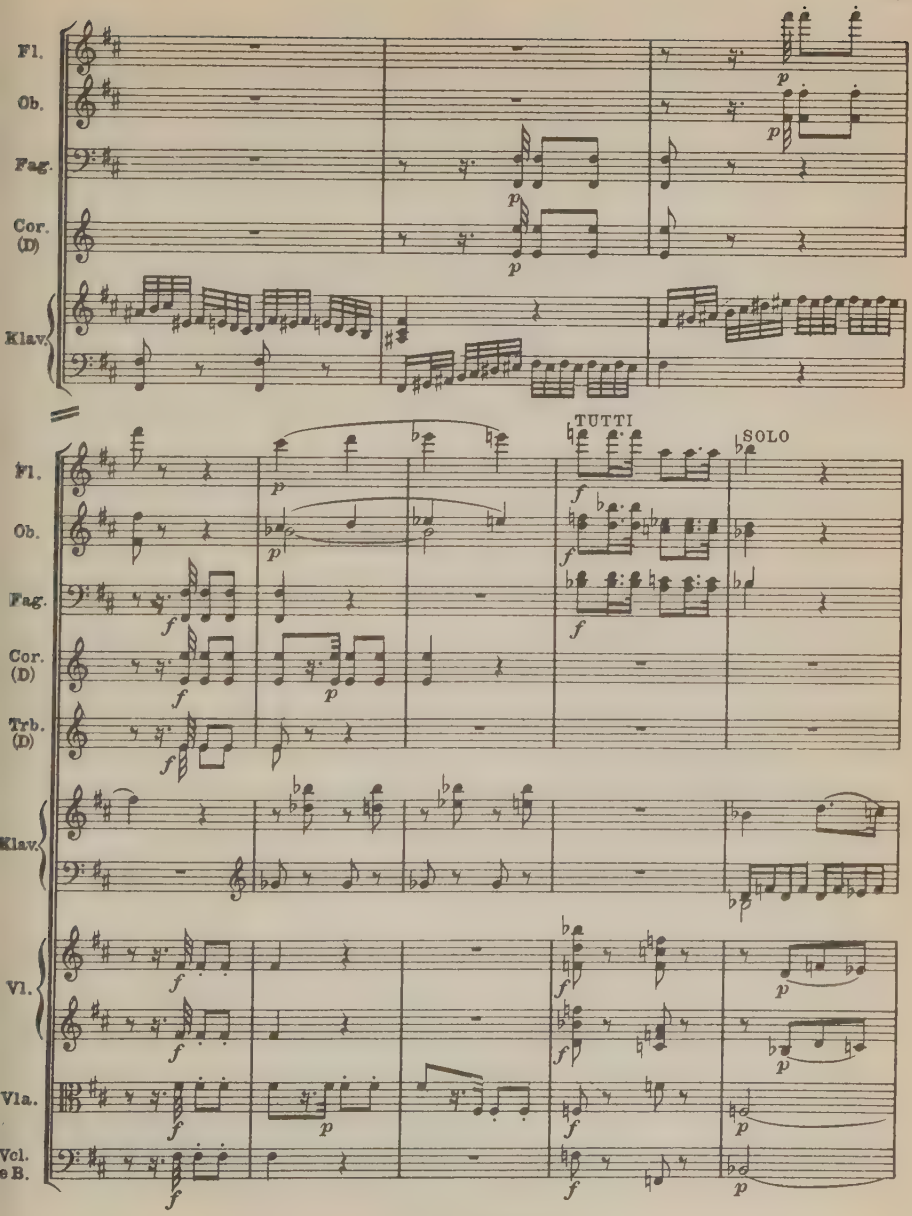
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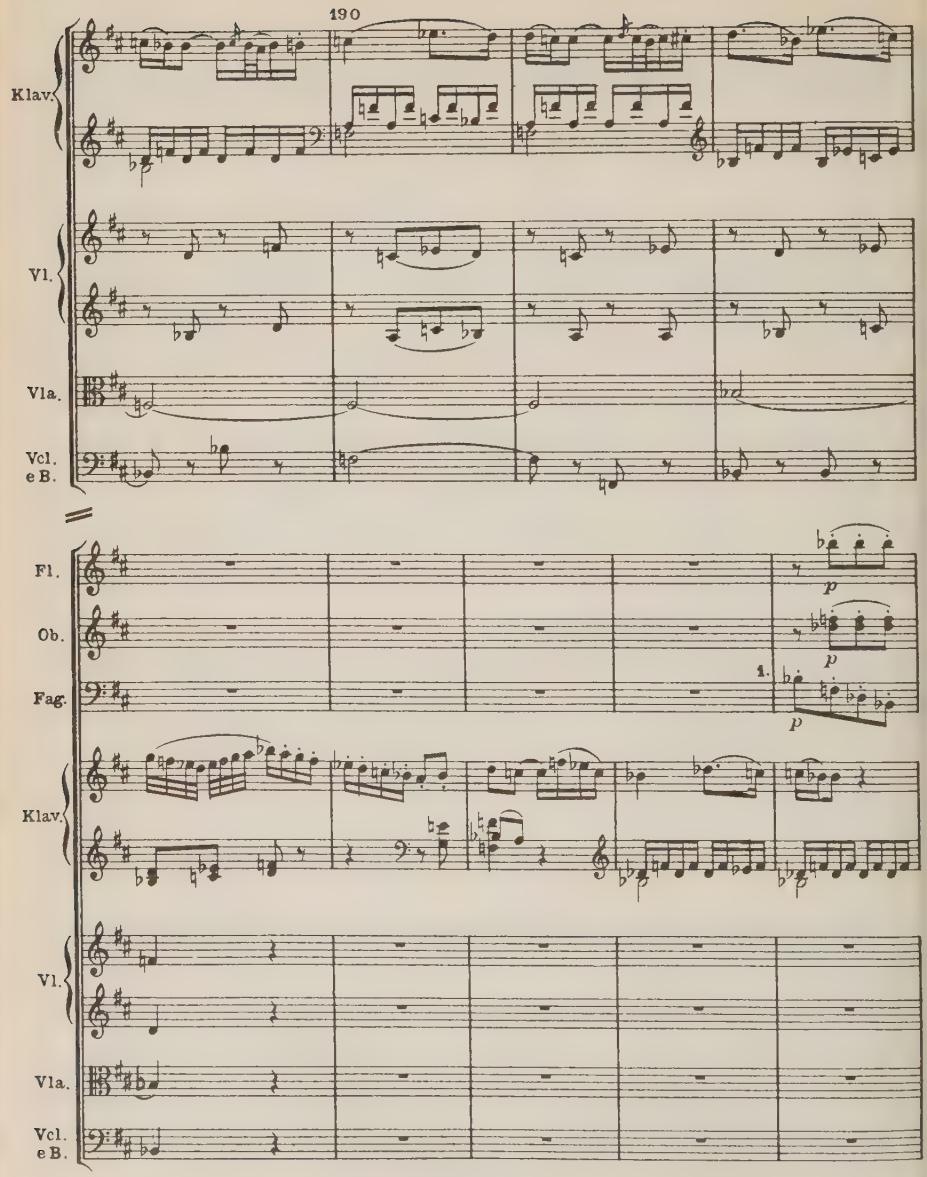
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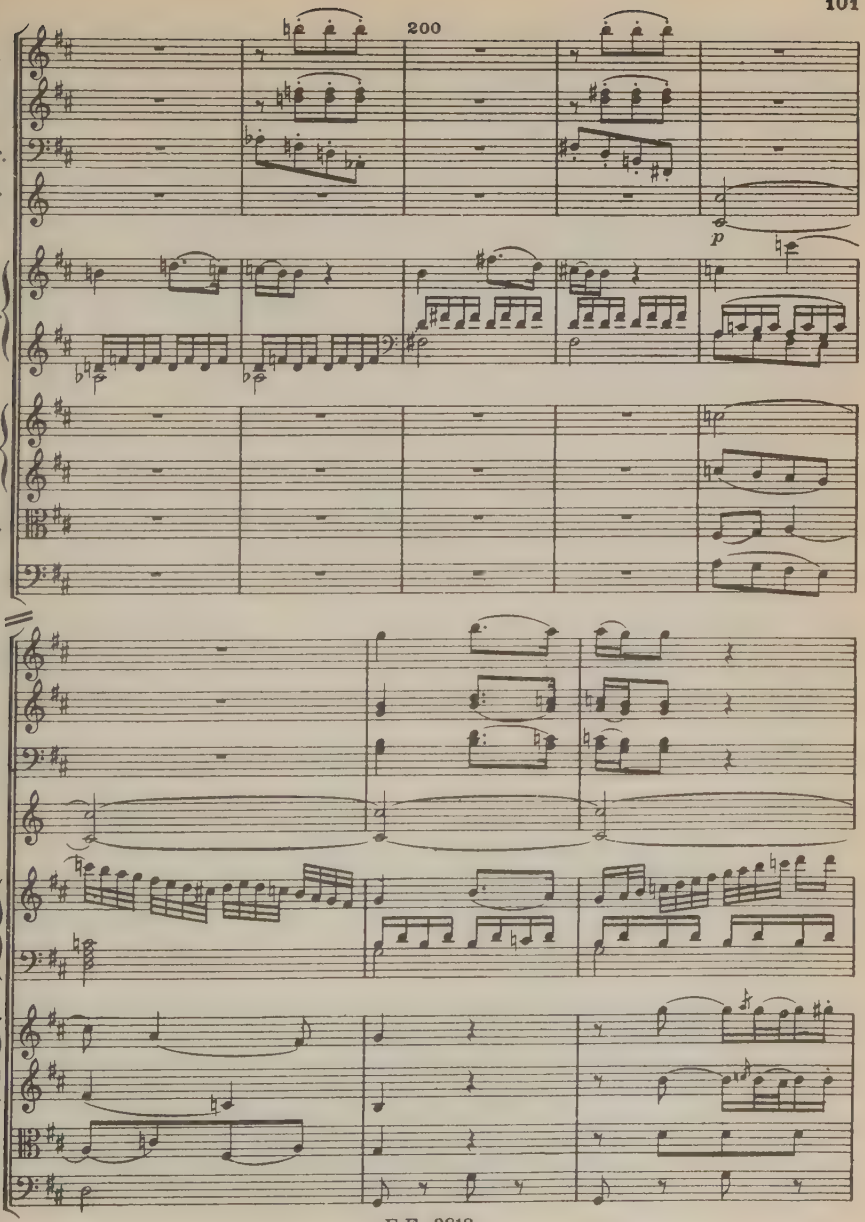
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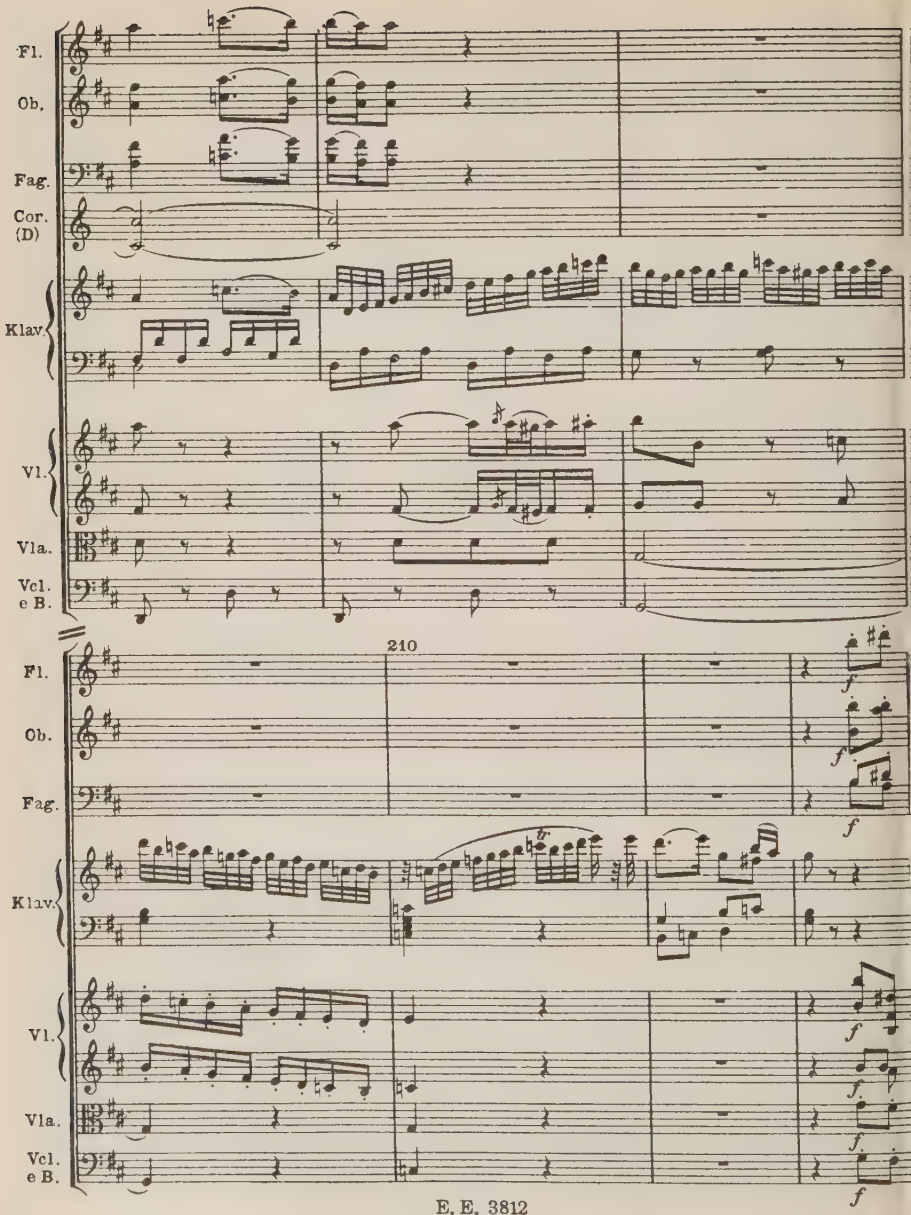
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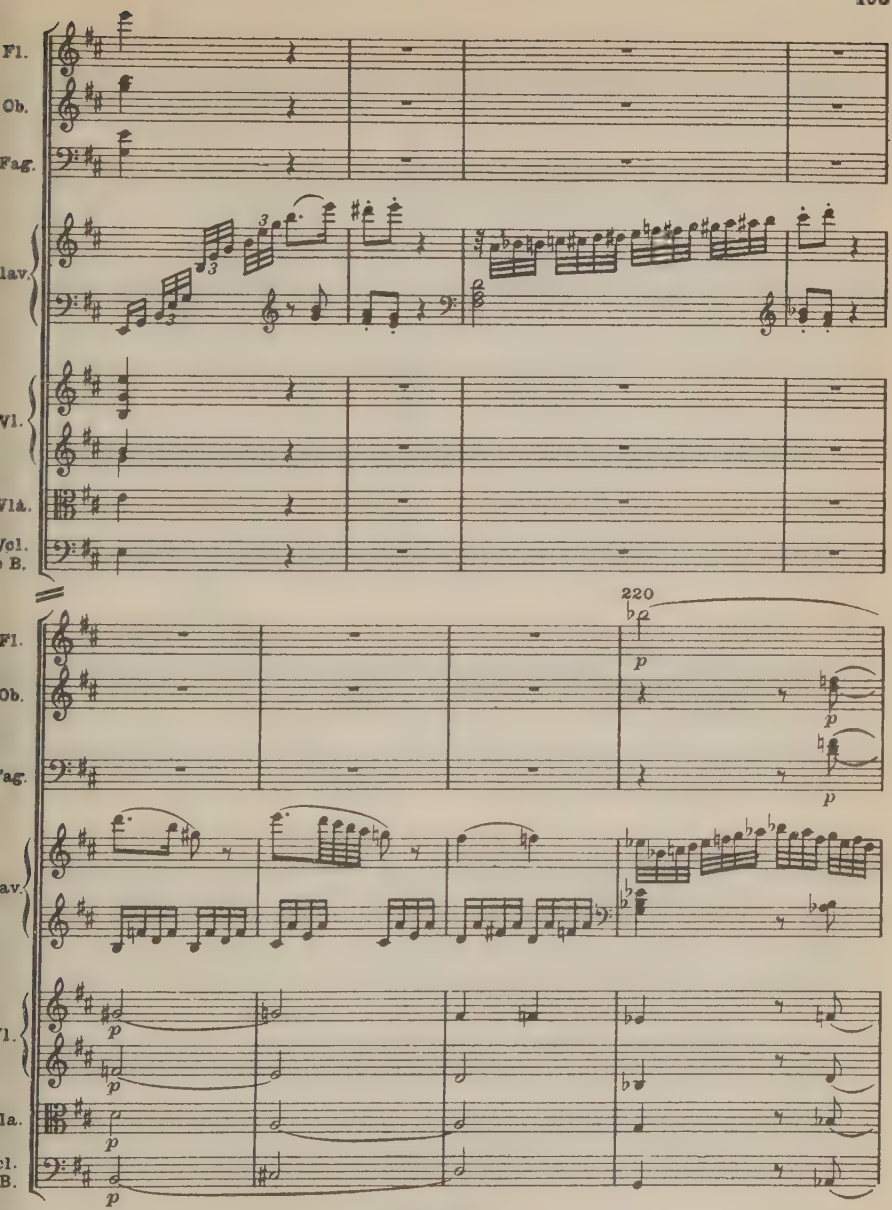
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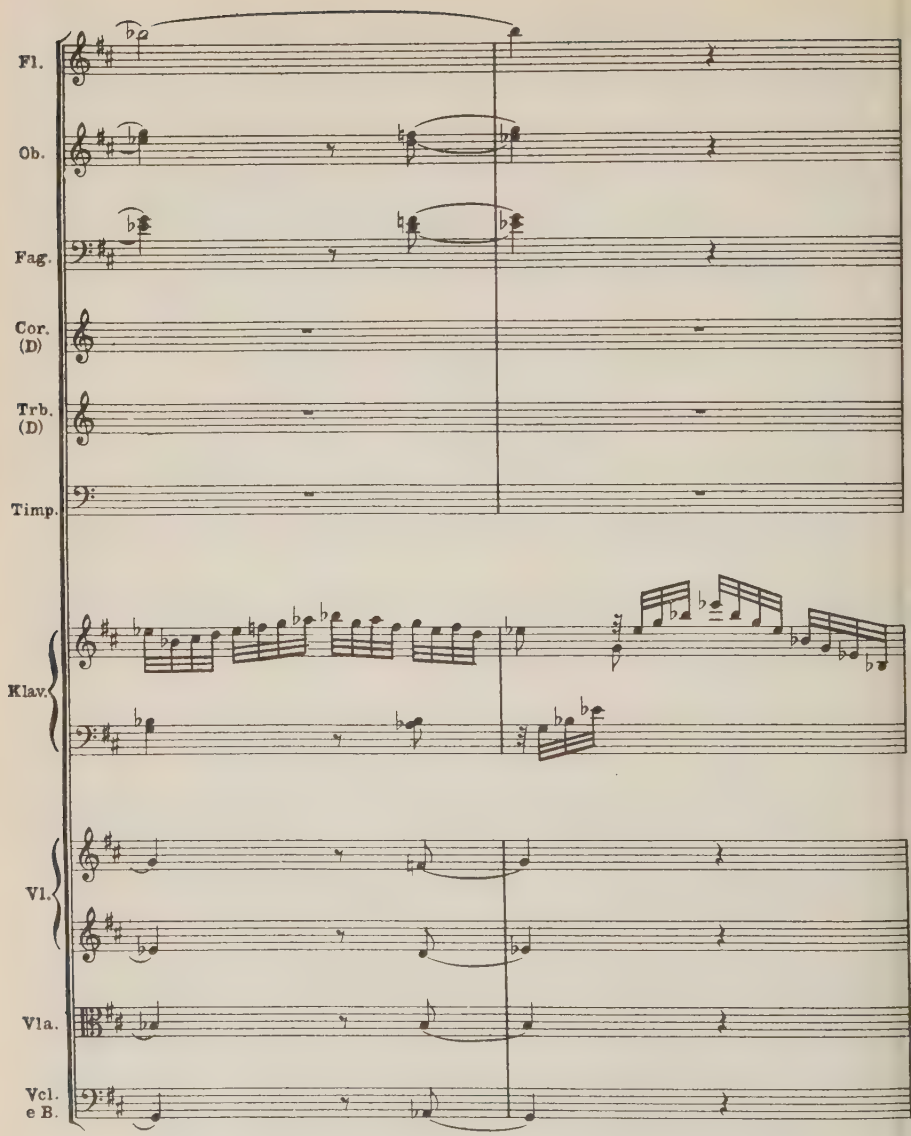
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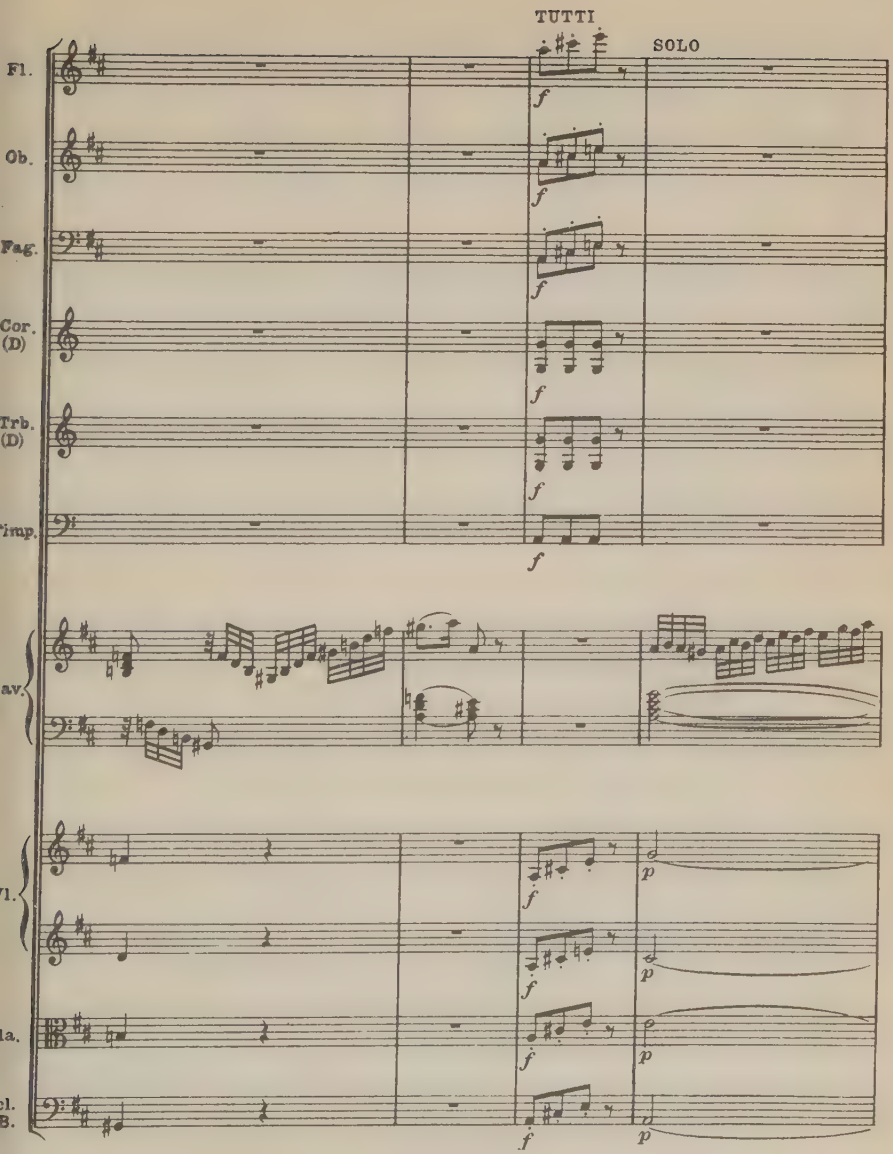
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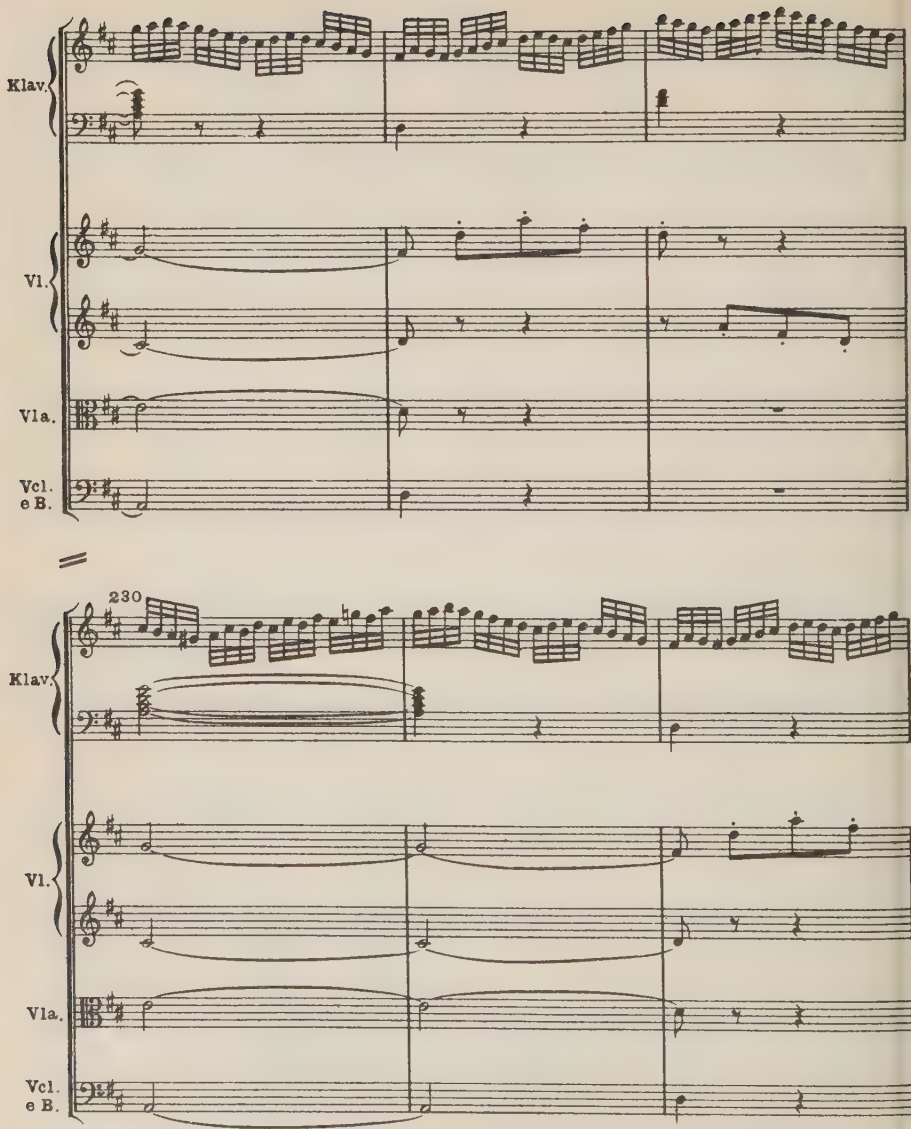
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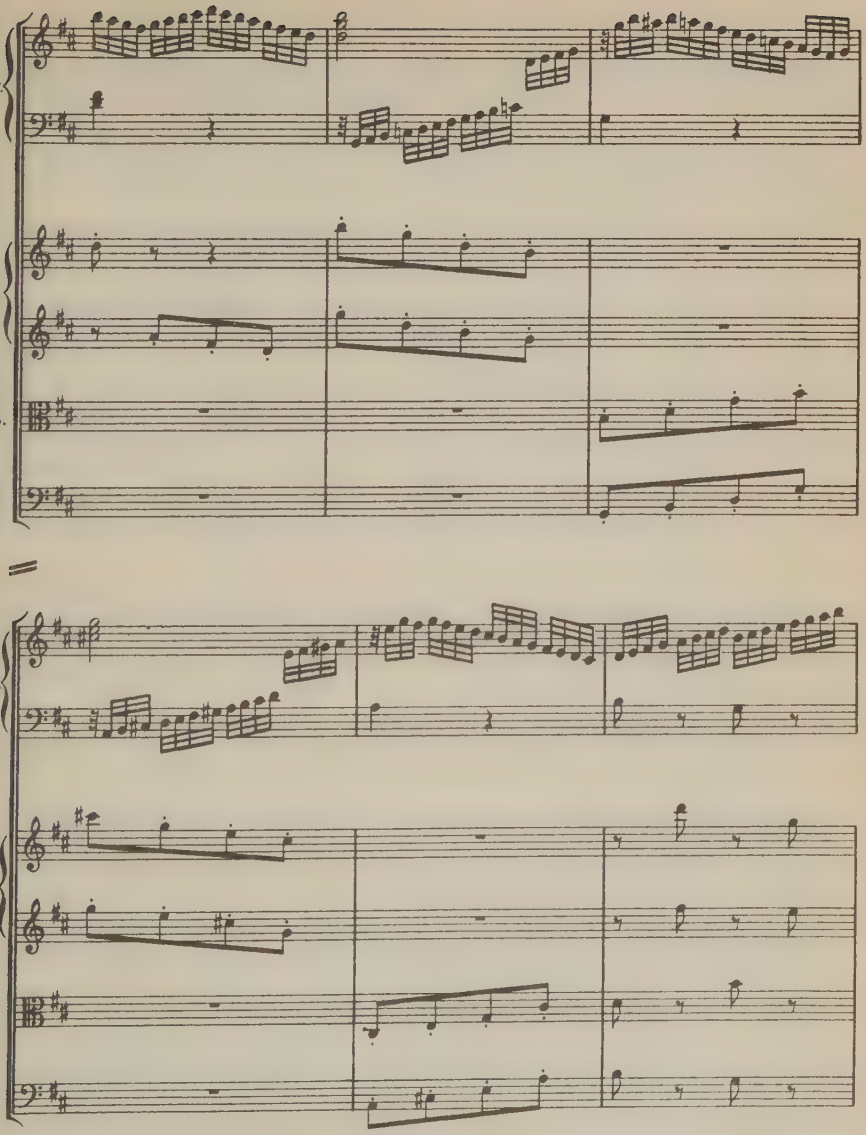
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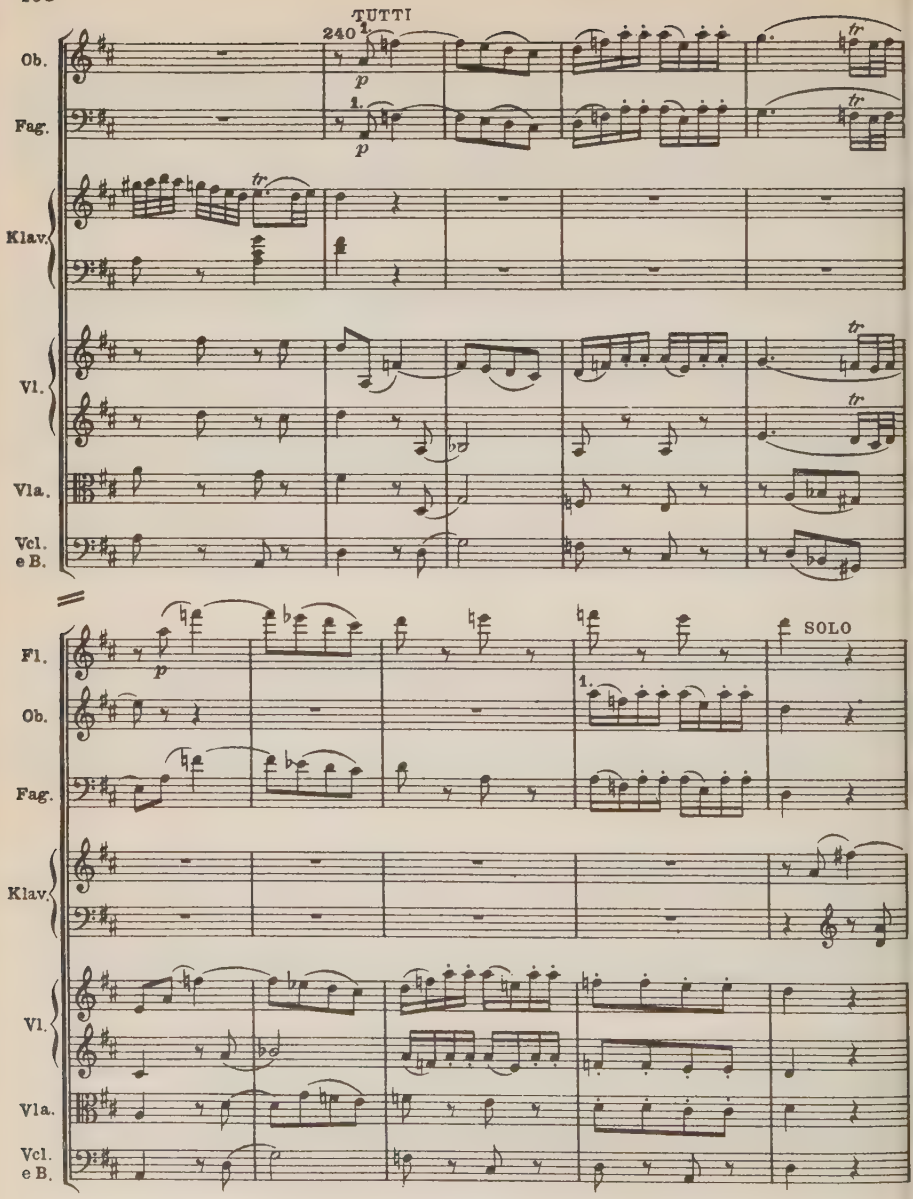
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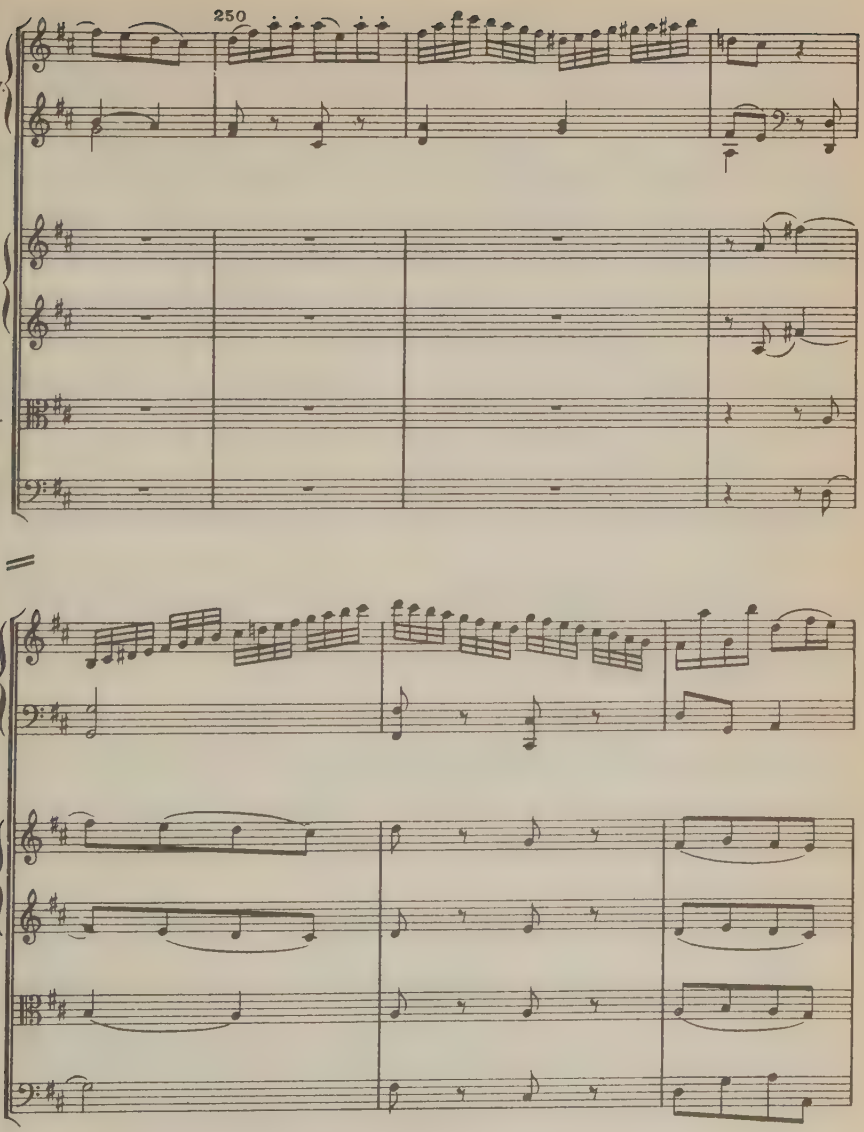
SOLO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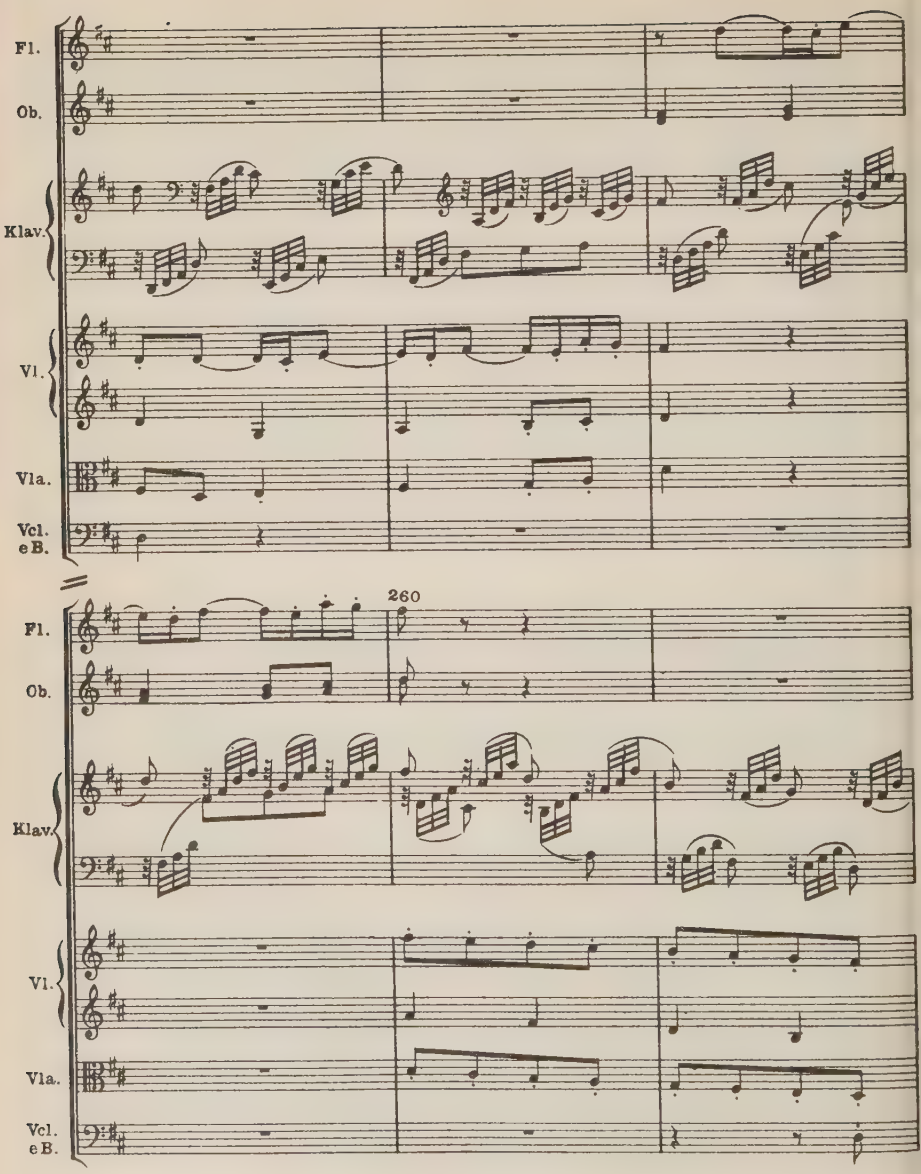
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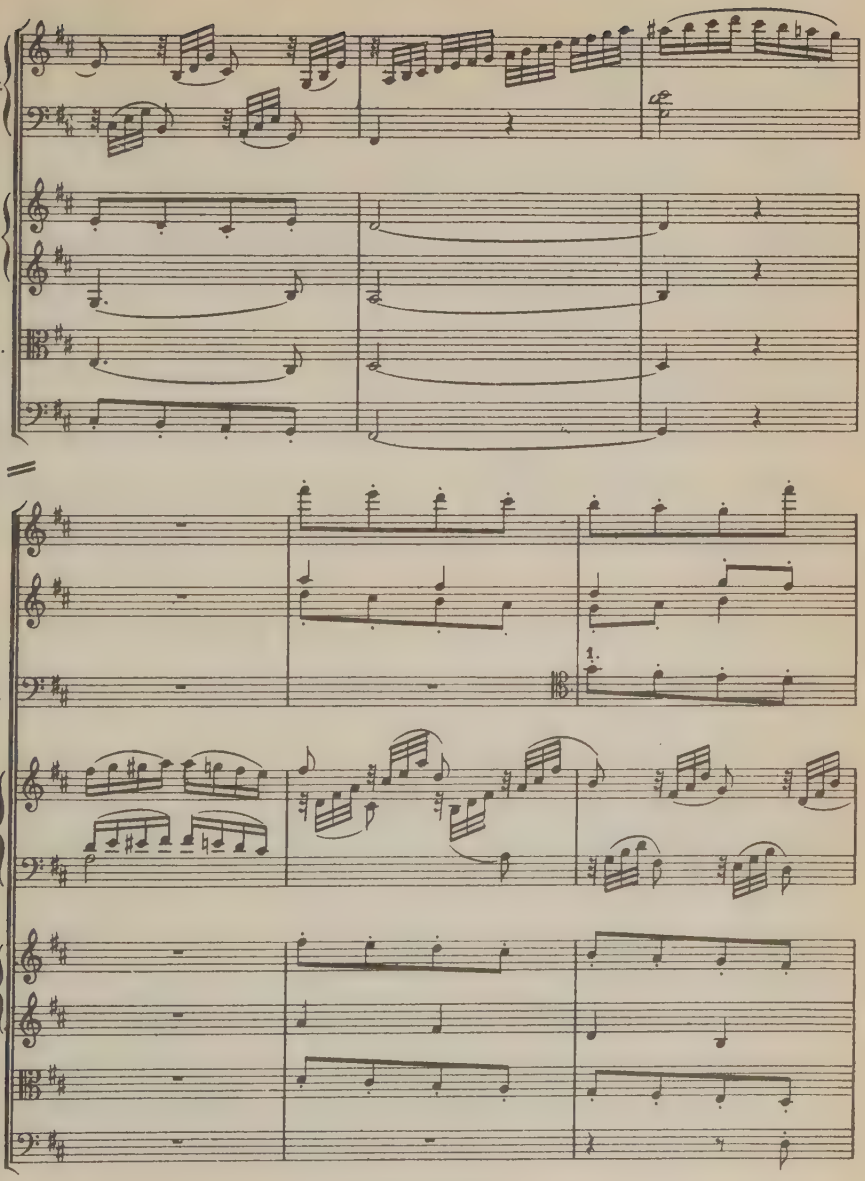
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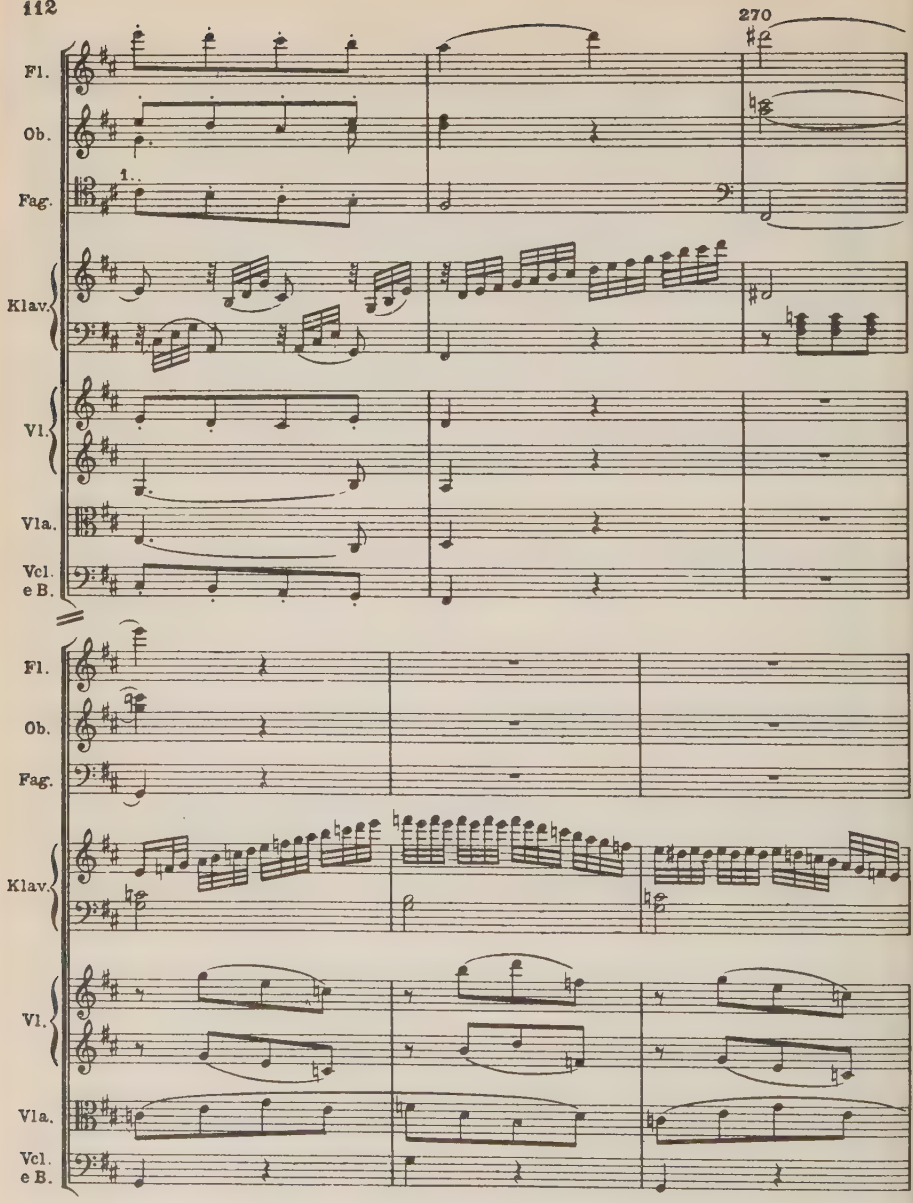
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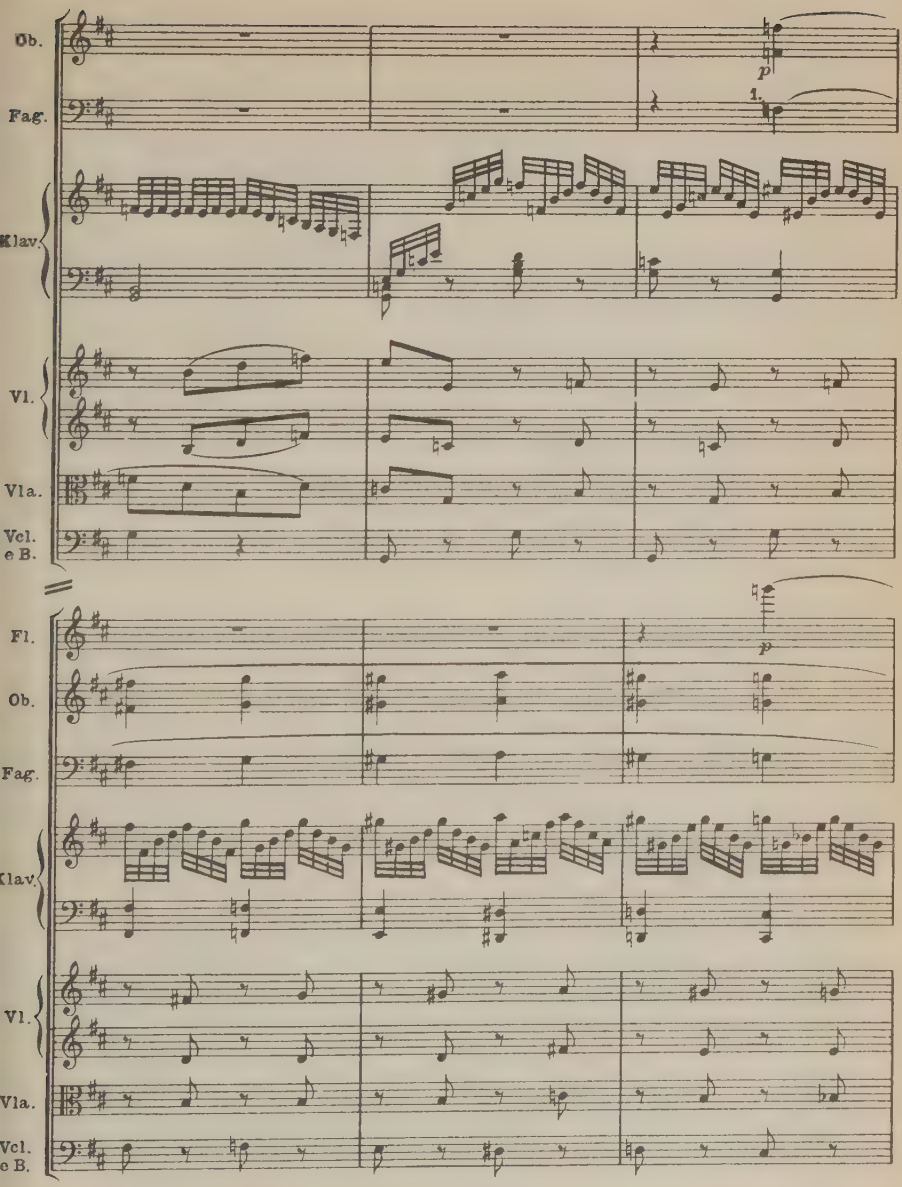
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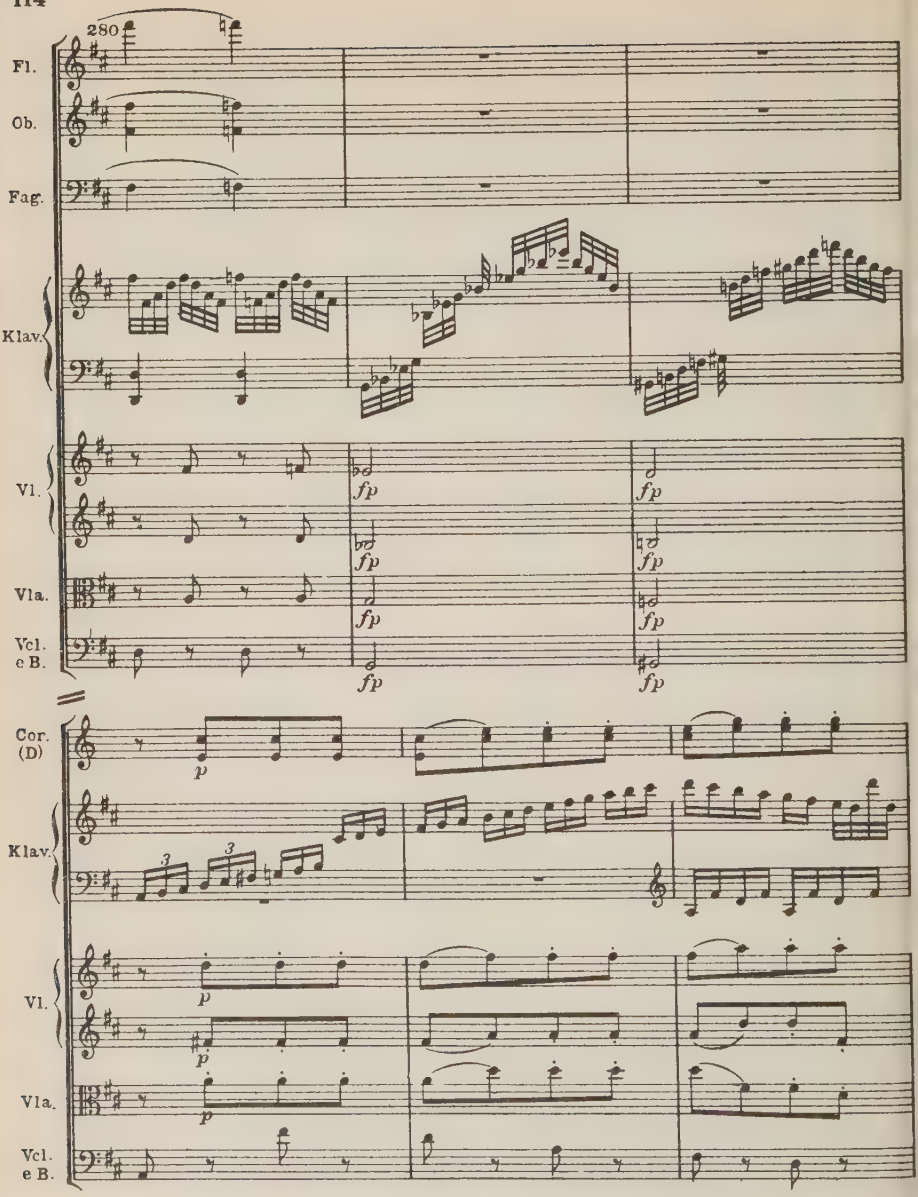
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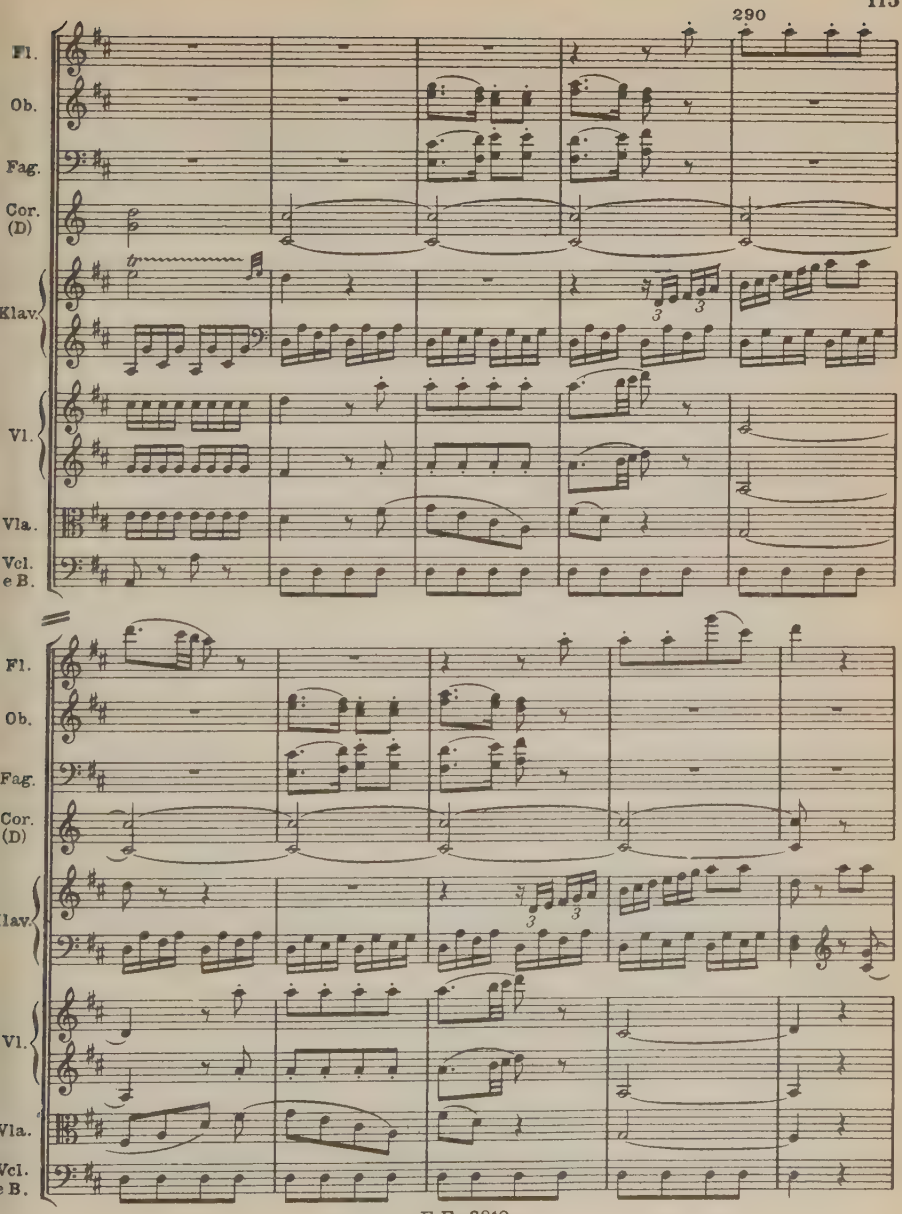
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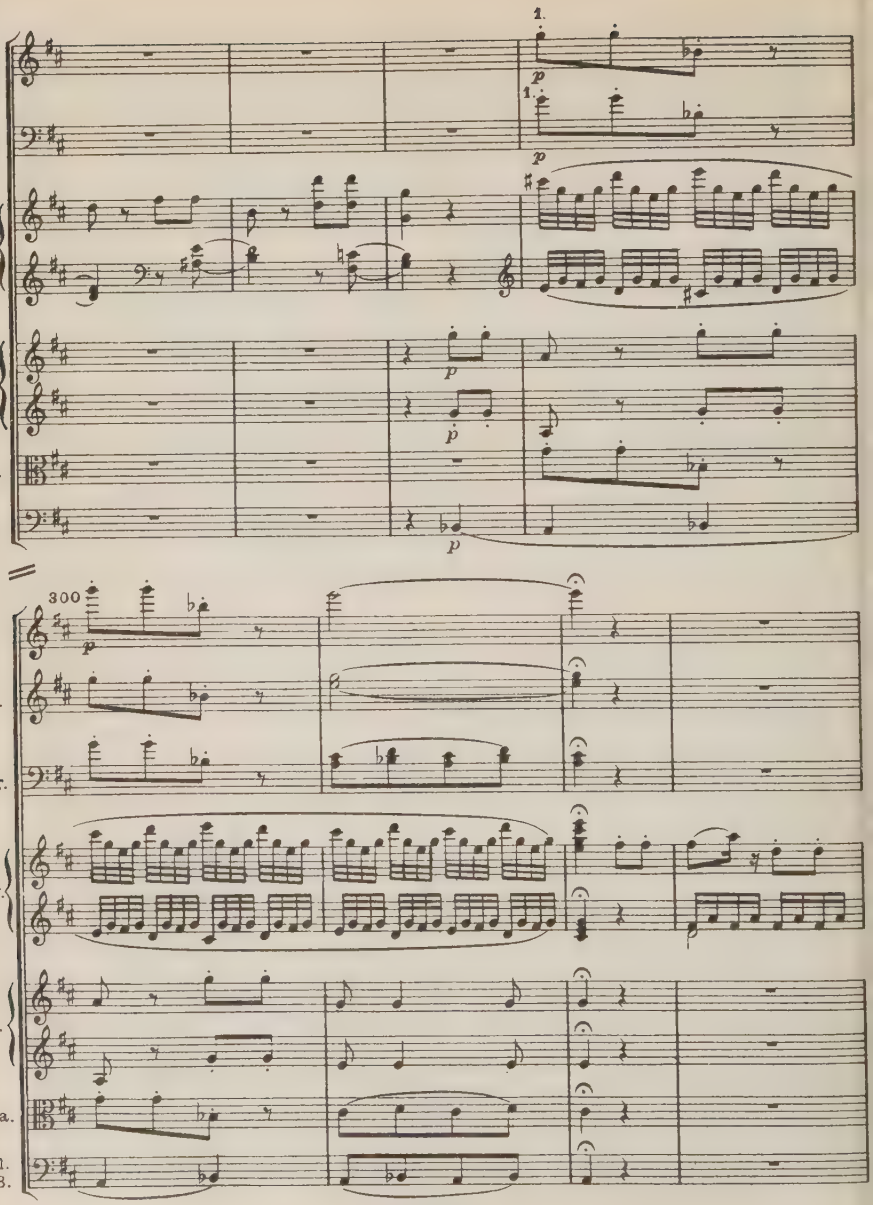
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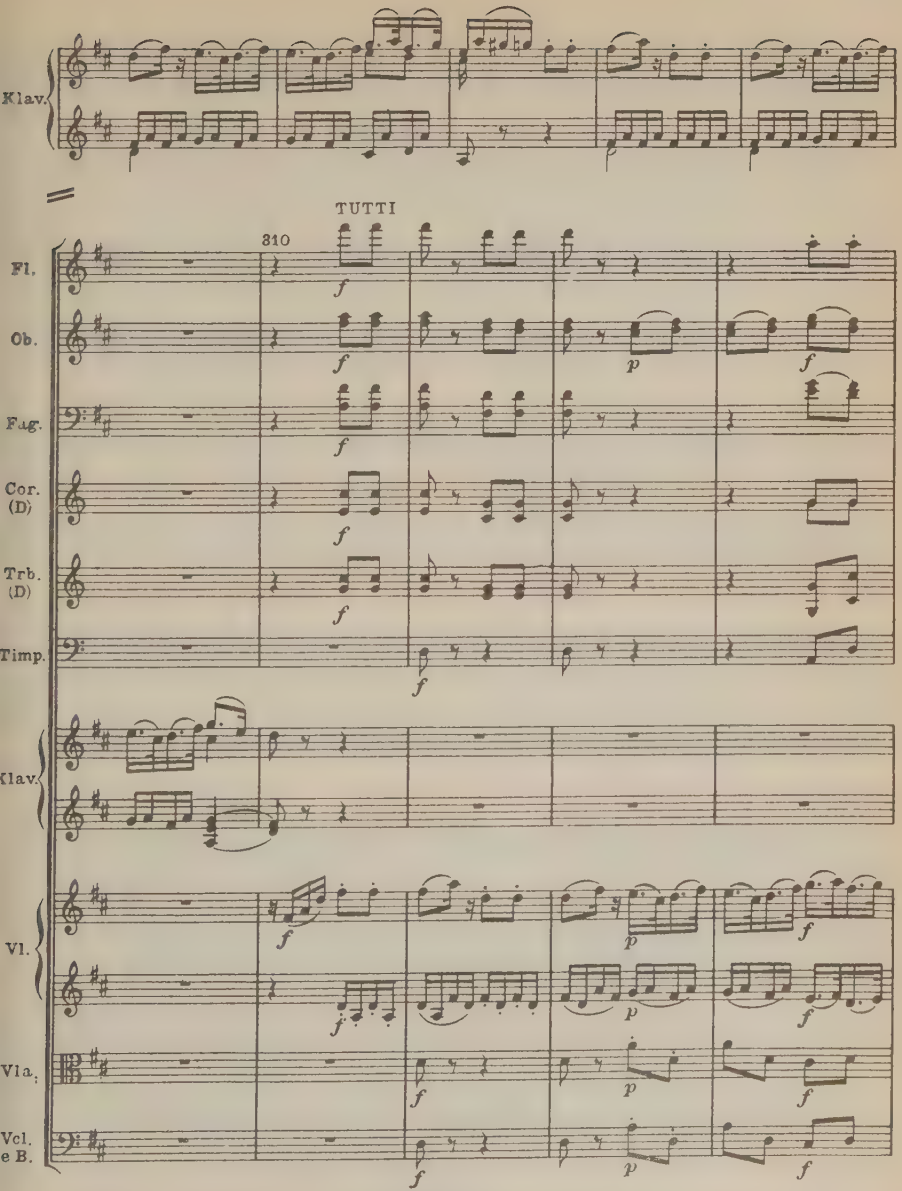
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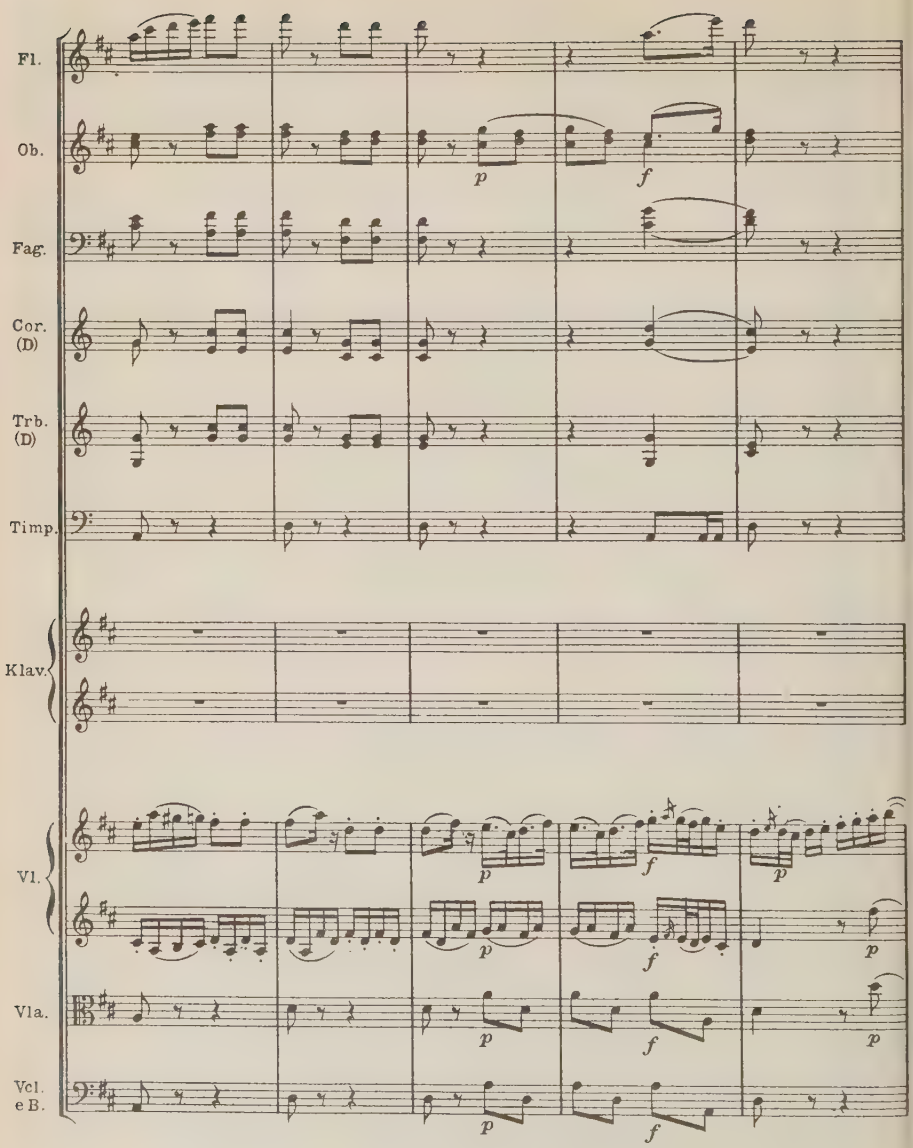
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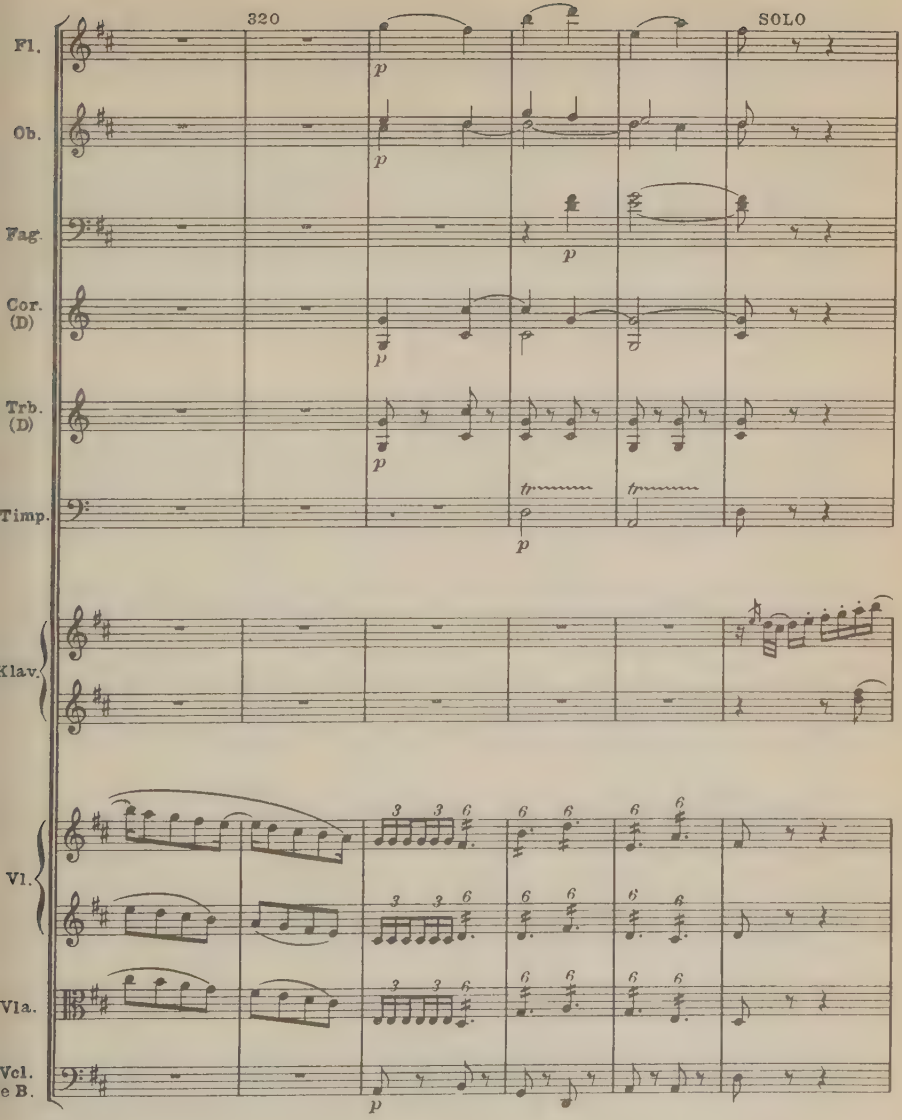
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TUTTI
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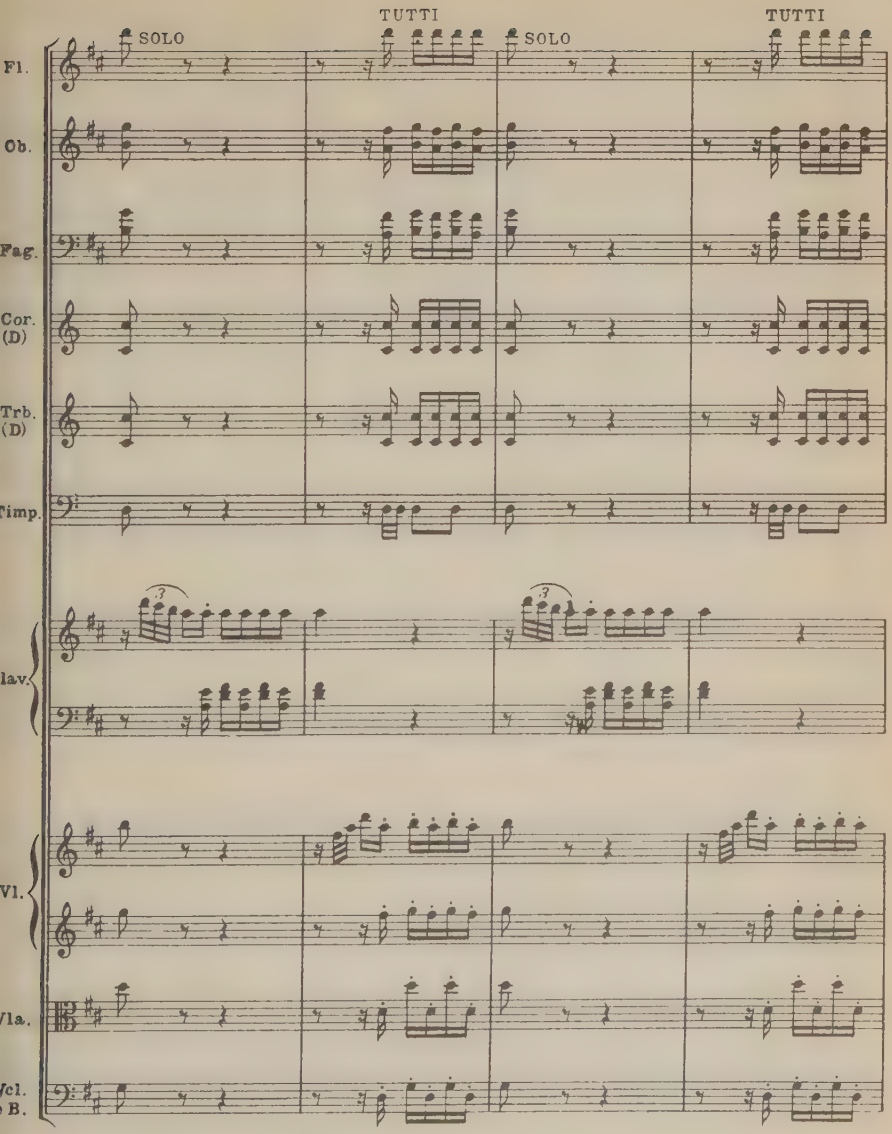
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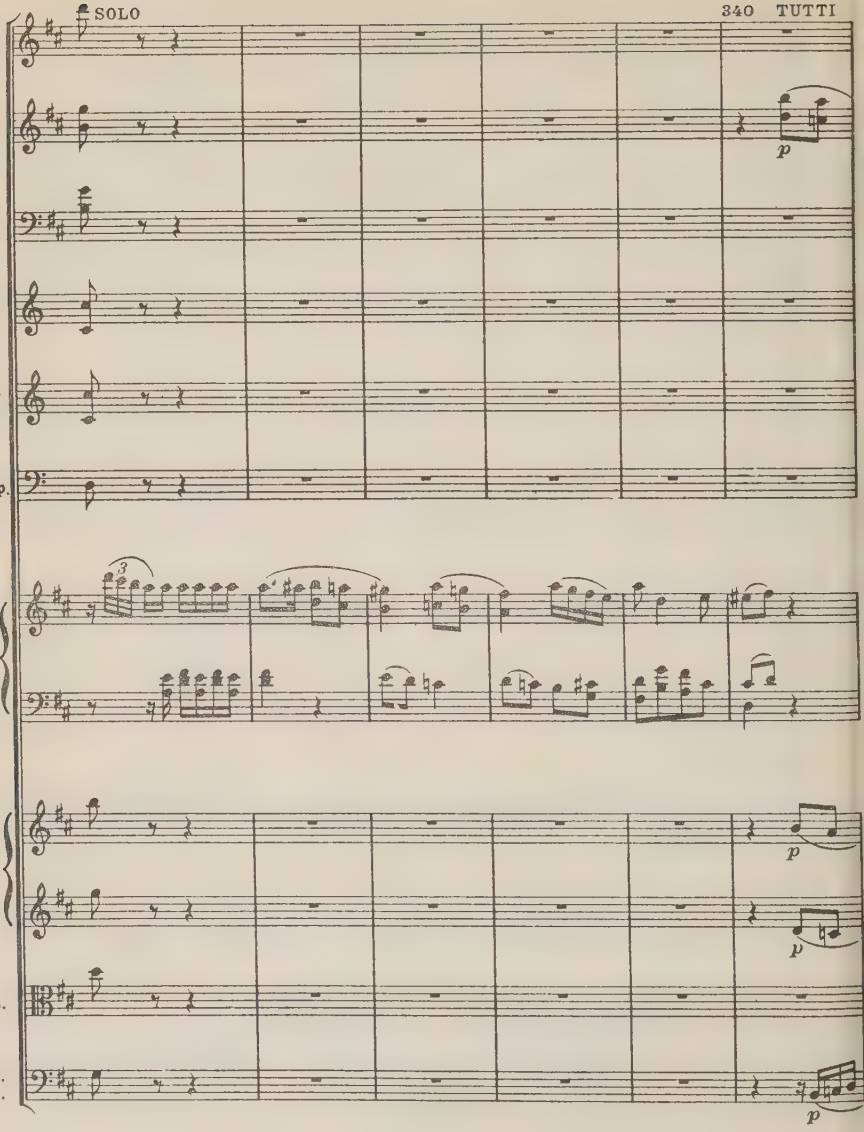
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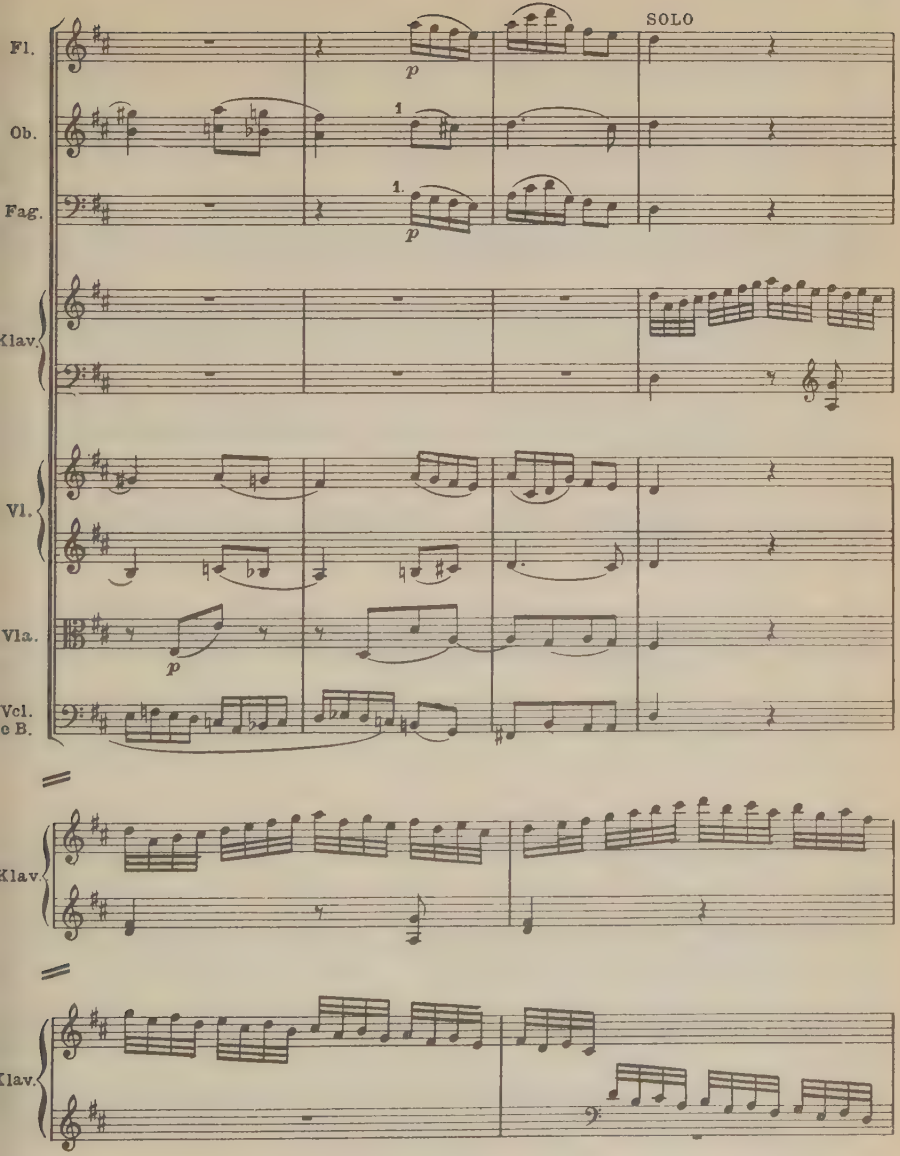
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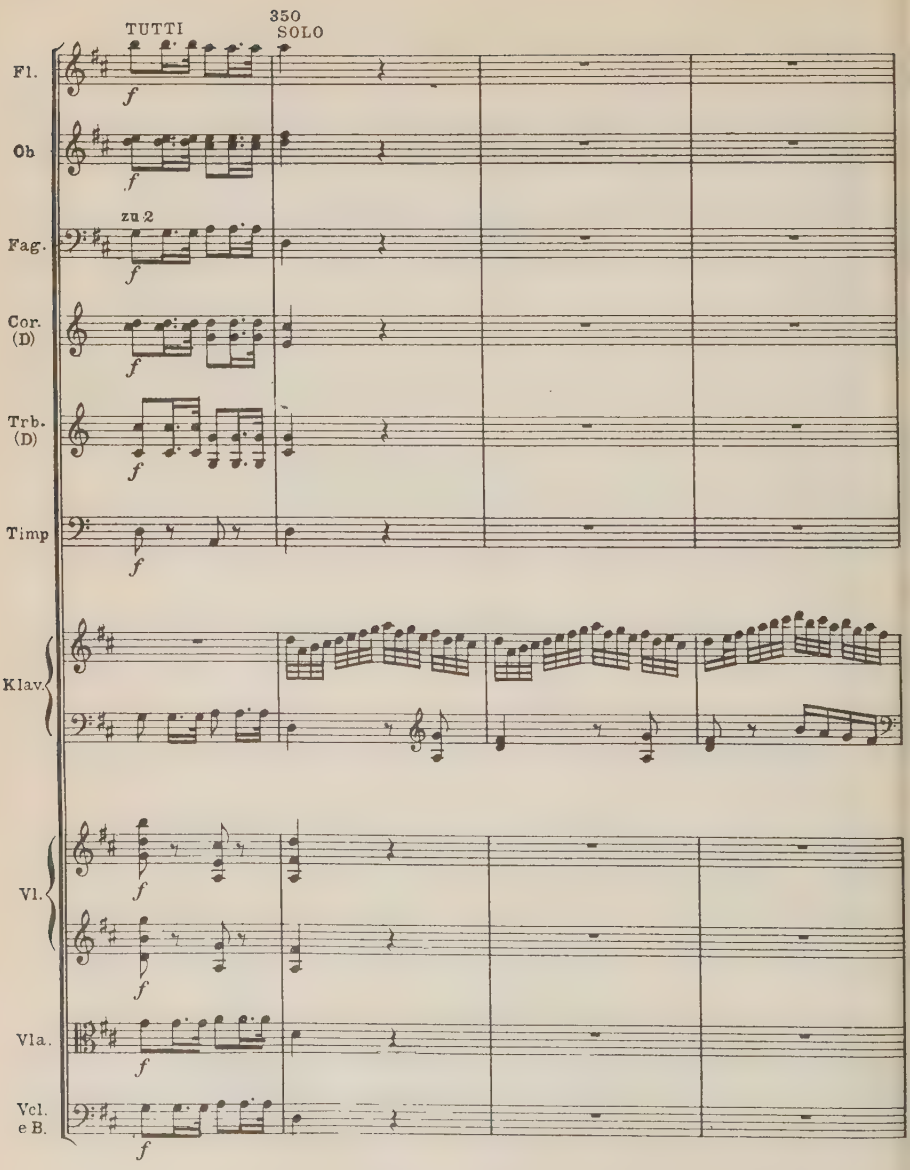
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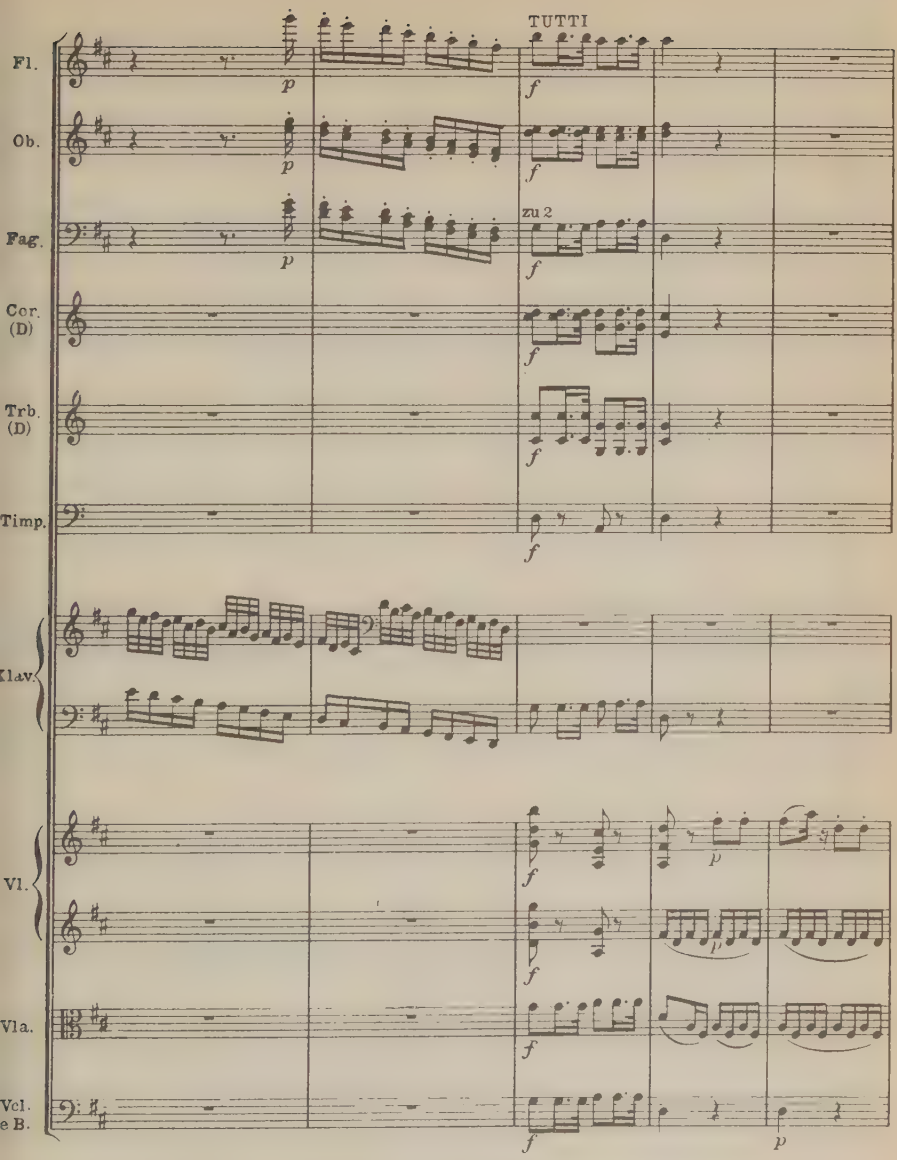
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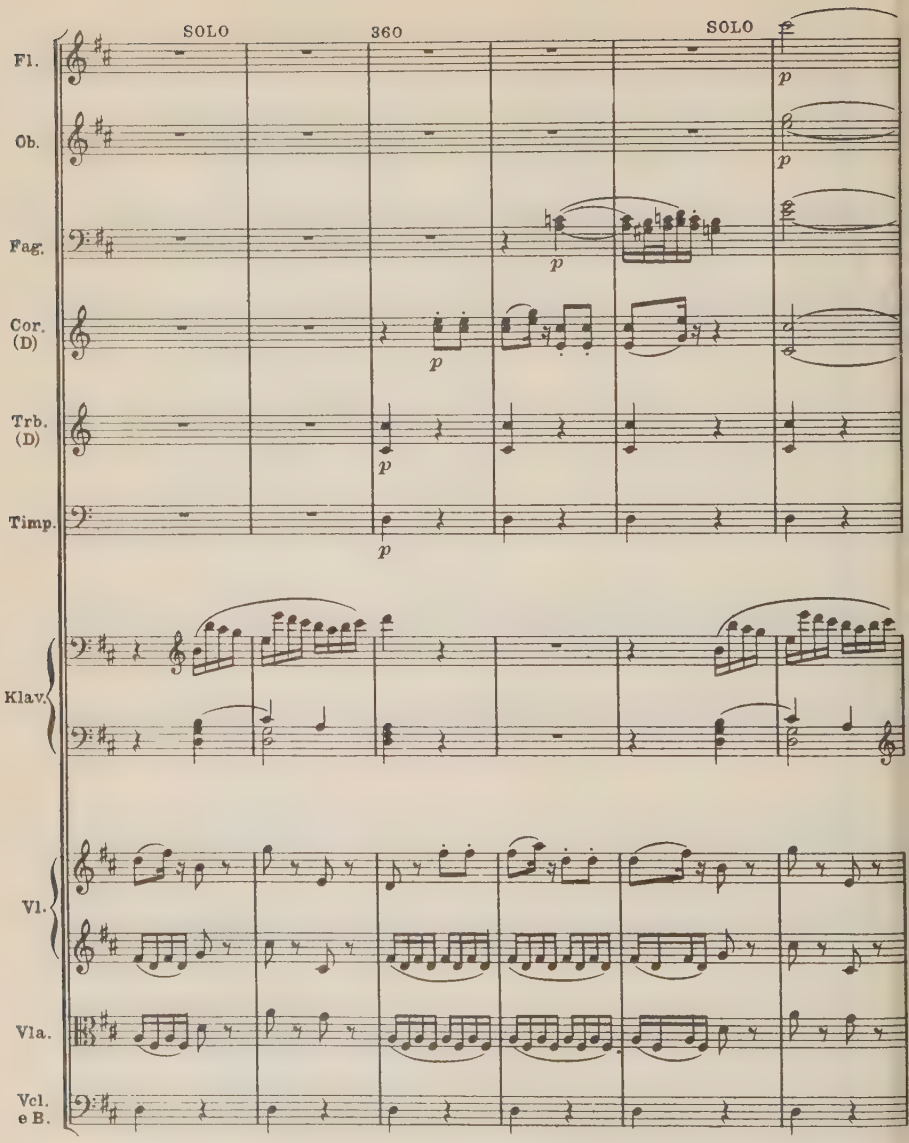
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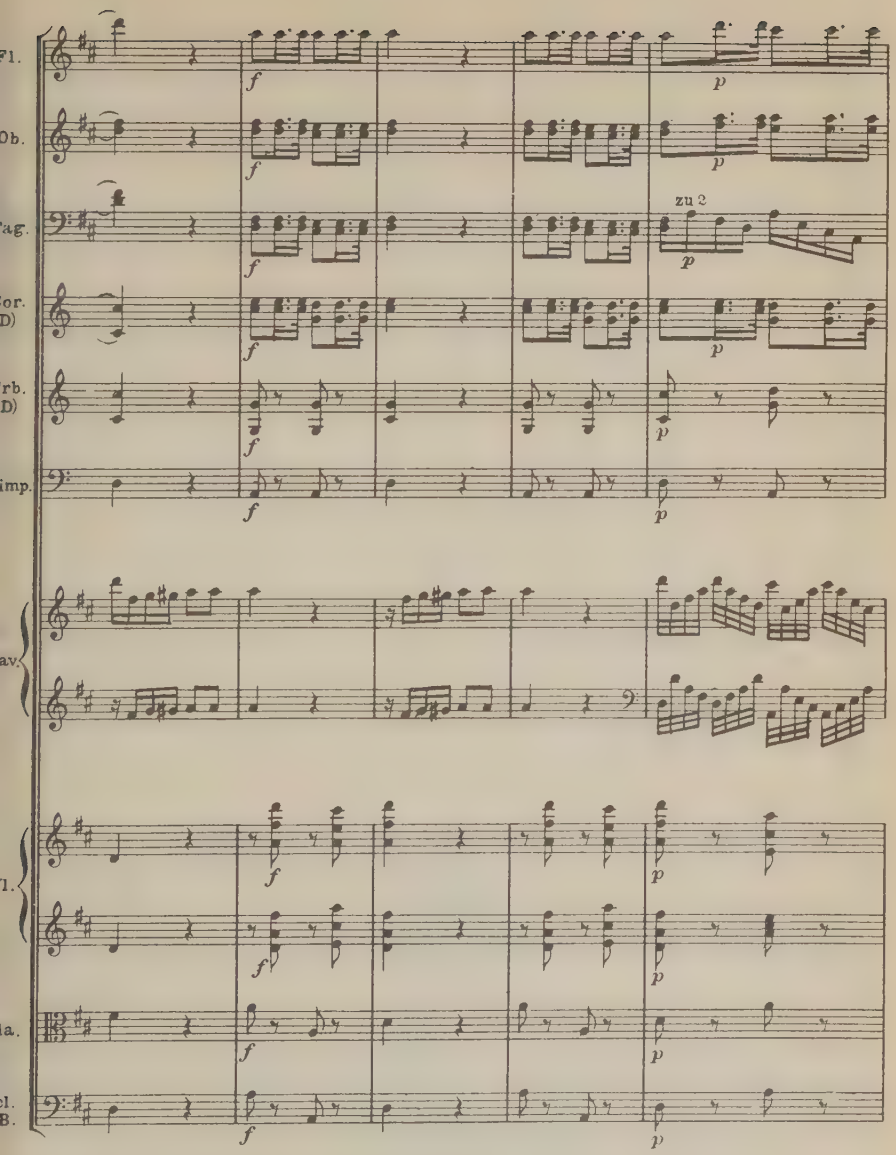
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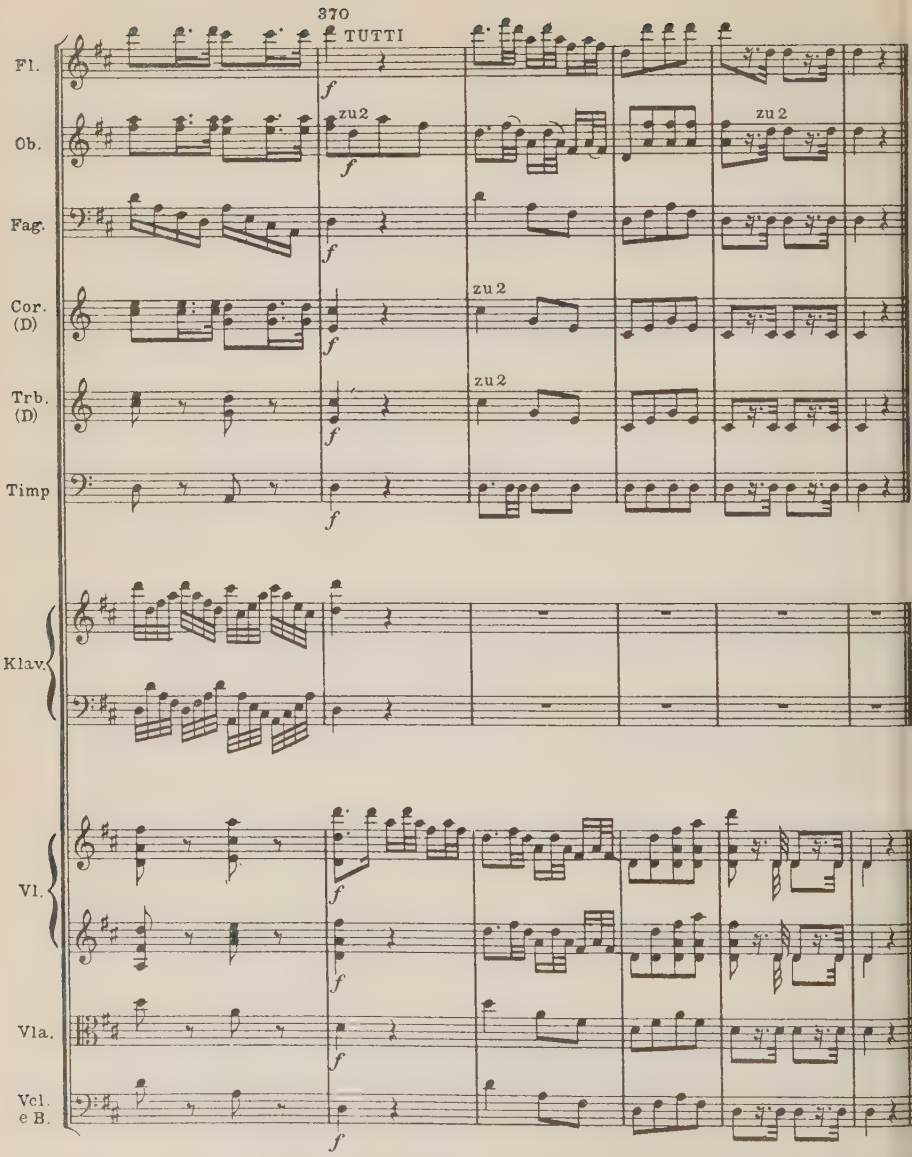

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CONCERTO

B♭ major

for

Pianoforte and Orchestra

by

WOLFGANG AMADEUS MOZART

Köchel-Edition, No. 595

Composed 5th January 1791 at Vienna.

With the Composer's Cadenzas

Edited from the original MS. and the Complete Works of Mozart by

FRIEDRICH BLUME

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W.A. MOZART

PIANO CONCERTO B ♭ MAJOR (KOECHEL No. 595)

The present opus, written down in the first days of 1791, forms the last link of a long chain. In the sphere of the piano concerto Mozart had developed his most prolific activity in the period preceding "The Marriage of Figaro" (1786). At that time the peculiarly romantic concerto in C minor (491) had given a certain finality to this work. In 1786 a straggler had followed in the C major concerto (503). Then various other interests came to the fore; trios, string quintets and vocal compositions displaced the piano concerto. The only one Mozart wrote after "Don Giovanni" was that in D major (537, the so-called "Coronation Concerto"). Subsequently the piano concerto recedes altogether for a period of three years. The last three symphonies, the last trios, the Trio-Divertimento, the string quartets for Friedrich Wilhelm II of Prussia, the clarinet quintet in A major and the string quintet in D major were the outcome. Only then, shortly after "Così fan tutte" (1790) and just before "The Magic Flute" (1791), Mozart made his last contribution —Koechel No. 595—to the category he had so richly cultivated and which for him had become a vehicle for decisive developments.

Jahn, and after him Koechel, only found praise for the "solemn, mild attitude" and the "magnificent harmony" in this concerto. Abert felt as being characteristic—compared with the earlier concertos—"the far more personal and at the same time strangely resigned tenor", that of "rousing himself and again relapsing"[1]). Probably the decisive impression, also for the present-day listener, is the serene clearness which the entire concerto radiates. The former tendency to set up marked contrasts and to enforce the unity of the whole by overcoming them, evidently gives way to the intention not to endanger this unity from the very outset.

The loosely scattered abundance of thematic ideas, already in the first orchestral *tutti*, hardly contains contrasts; everything grows like leaves, blossoms and fruits, plant-like as it were, from the stem. The only introductory bar (anticipating Schubert) already vouchsafes the steady flow of the movement and the whole composition. The romantic play with the dimness of the minor key (bar 50 seq.),

[1]) O. Jahn, Mozart, 4th edition (Deiters), 1907, II, p. 555; H. Abert, Mozart, 1921, II, p. 725 seq.

already favoured in the concerto 503, remains a characteristic also of this concerto. Thematic work and figuration in the piano part grow in a similarly organic manner, like rich vegetation. Here again the abundance of ideas hardly conveys any contrast (e. g. the episode in the minor key, bar 99 seq.), one might even say hardly anything novel. Mozarts previous richness of contrast, and the method of logic development of ideas from a central neucleus, adopted from Haydn, has been replaced, increasingly since the concertos 482 and 488, by a seemingly effortless and weightless play with matter. It reaches its ultimate maturity in Koechel No. 595.

As if unintentionally, and hardly noticeable, the constituent parts are interlinked: again and again motifs of the first *tutti* surround new thematic formations. The symphonic structure of the concerto, for which Mozart struggled so hard at one time, has disappeared. But also the "concerto manner" proper, whose life elements are rooted in the struggle of contrasts, has vanished. All is resolved into the unity of relaxed, unrestrained play. Even the orchestration allows no sense of contrast to creep in. Only infinitely fine shadings and gradations, most subtle transitions, produce the tonal mixture. Everything appears veiled by a slight haze which dims colours and tints. "In its colourful reflections we have life itself". Iridescent transparency, impalpable reflection, have displaced the former sanguine objectivity. It is hardly irony or resignation, but rather blissful sublimity, detached remoteness from earthly things from which the master's weary body was to depart only a few months hence.

The simple *Lied* character of the themes is striking. It resolves the formerly favoured intricate structure of the theme into straightforward, classic lines leading directly up to "The Magic Flute" and the "Requiem". A creation such as the little wind episode, 1st movement bar 157 seq., (in the technique of composition merely a final group) radiates all the noble harmony of Sarastro's realm. It is characteristic that even the partly rather remote turns to the minor key in the "development" (bar 184 seq.) —as far as we can speak of one—and the linking of the piano figurations with the thematic fragments in bar 200 seq., at no time convey the same tenseness as does, for instance, the concerto 466, not even the glittering colour effects of 488. Everything takes its course in the perfect composure of natural, ideal beauty. A transition such as that in bars 228—235 of the 1st movement probably remains unrivalled in its serene tranquillity even by Mozart himself in somewhat earlier days.

The gaiety of the third movement dispels all doubts that again everything is set on evenness, flow and unity. Contrasts are hardly noticeable. Everything is embedded in the smiling relaxation of the $^6/_8$ theme which, alike the *tutti* motifs at the beginning of the 1st movement, surrounds the entire finale with unifying serenity. Again Schubert is not very far off.

In such environments the middle movement can impossibly aim at a contrast. It again is dominated by placid composure and blissful sublimity. The prescribed

notation ¢ (all older editions wrongly show C) explicitly secures flowing movement for the "Larghetto". In this "peaceful" concerto the middle movement is the place of the holiest tranquillity. The noble grandeur must be endangered neither by dynamic exaggerations nor by too broad tempi. All emotions, everything humanly unessential, has dropped off. There is neither grief nor joy, neither irony nor despair, neither resignation nor consolation. In the world of this "noble simplicity and peaceful grandeur" emotions are vain.

With such an opus Mozart's piano concerto work takes an end, rising smilingly above the feigned world of reality, above truth and error. What the dramatist Mozart achieved in "Così fan tutte" with the ironic rendering of reality, and in „The Magic Flute" with the realisation of an ideal world, that he achieves as instrumental composer with the means of this concerto: the conquest of life.

The revision was based on the autograph (Prussian State Library, Berlin) and the Complete Edition (Breitkopf & Härtel). As in the case of the earlier concertos the Complete Edition again proves to be a revised reprint of the older printed editions. The first edition of the concerto in B♭ major, Koechel 595, was published by Artaria in Vienna already in 1791 (platenumber 346, advertised in the „*Wiener Zeitung*" of August 13th). A reprint of the Artaria edition was issued in 1792 by Hummel in Amsterdam as Op. V, lib. 1, platenumber 763. André in Offenbach only followed as the third publisher in 1800 and included the concerto in his collection "*Six grands concertos dédiés au Prince Louis Ferdinand de Prusse*" as No. 2 and as opus 82, plate-number 1416. His edition partly reverts again to the original[1]).

Mozart's cadenzas for the 1st and 3rd movements (Koechel Nos. 624, 34—36), as printed in the Complete Edition of Mozart's works, are taken from the older editions by Artaria and André [2]). As neither the autographs nor any other sources are known, they were included in the present edition unchanged.

As all the others of Mozart's piano concertos, the present one also requires thorough bass accompaniment throughout. The autograph demands it page for page. The left hand in the piano part regularly follows the string bass and only pauses when that is silent. Passages such as bars 158—162 in the 1st movement are to be rendered without thorough bass because the string basses are silent. Occasionally, however, the thorough bass accompaniment pauses in places where the string basses continue to play, e. g. 2nd movement, bars 127—129. That passages such as bars 105—106 in the 1st movement, or bar 49 seq. of the second movement, require chordic supplementation in the left hand follows as a matter of course. In the concerto 595 the differentiation between *tutti* and *soli* in the string orchestra is carefully noted. All solo passages of the piano should be accom-

[1]) For the printed editions cp. Deutsch and Oldman, *Zeitschrift f. Musikwiss.* XIV, pp. 150, 338, 341 and 348.

[2]) Koechel No. 624, under „*Ausgaben*".

panied only by the *soli* of the strings. Even such short accompaniments as bars 154—156 and 166—167 in the 1st movement require this treatment. Occasionally wind solos are also accompanied by the string *soli* alone, thus in bars 198—199 of the 1st movement where Mozart noted „solo" in all string parts, but then crossed it out again for the bass, letting it stand only for 1st and 2nd violins and viola. Certain notations only become plausible by way of this practice of changing between *tutti* and *soli*, e. g. 1st movement, bars 140—145: in this instance the rests marked under the notes of the bass part do not indicate "*violoncelli*", but "*soli*". That all directions in the autograph are given with minutest care, almost with pedantic exactness, is a matter of course with Mozart.

Prof. Dr. Friedrich Blùme.

W. A. MOZART

KLAVIERKONZERT B-DUR K.-V. No. 595)

Das vorliegende Werk, in den ersten Tagen des Jahres 1791 niedergeschrieben, bildet das Endglied einer langen Reihe. Auf dem Gebiete des Klavierkonzerts hatte Mozart seine fruchtbarste Tätigkeit in der Zeit vor „Figaros Hochzeit" (1786) entfaltet. Mit dem seltsam romantischen Konzert in c-moll (491) hatte damals diese Arbeit einen gewissen Abschluß gefunden. Noch 1786 war ihr in dem Konzert in C-dur (503) ein Nachzügler entstanden. Dann schoben mancherlei andere Interessen sich in den Vordergrund. Klaviertrios, Streichquintette, Gesangswerke verdrängten das Klavierkonzert. Nach dem „Don Giovanni" schrieb Mozart als einziges Klavierkonzert dasjenige in D-dur (537, sog. „Krönungskonzert"). In der folgenden Zeit trat für drei Jahre das Klavierkonzert ganz zurück. Die letzen drei Symphonien, die letzten Klaviertrios, das Trio-Divertimento, die Streichquartette für Friedrich Wilhelm II. von Preußen, das Klarinettenquintett in A-dur und das Streichquintett in D-dur entstanden. Erst dann, kurz nach „Così fan tutte" (1790) und kurz vor der „Zauberflöte" (1791) lieferte Mozart mit K.-V. 595 den letzten Beitrag zu der von ihm so besonders reich gepflegten Gattung, die für ihn zum Gefäß so entscheidender Wandlung geworden war.

Jahn und nach ihm Köchel wußten an dem Konzert nur die „ernst milde Haltung" und den „herrlichen Wohlklang" zu rühmen. Abert empfand den — im Vergleich zu den früheren Konzerten — „weit persönlicheren und dabei merkwürdig resignierten Ton", das „Sichaufraffen und Zurücksinken" als charakteristisch[1]). Vielleicht ist doch der entscheidende Eindruck, auch für den heutigen Hörer, die ruhige Klarheit, die das ganze Konzert ausströmt. Die frühere Neigung, stark zugespitzte Gegensätze aufzutürmen und die Einheit des Ganzen durch deren Überwindung zu erzwingen, weicht hier offensichtlich dem Bestreben, die Einheit von vornherein gar nicht in Frage zu stellen.

Die locker hingestreute Fülle der thematischen Einfälle, gleich im ersten Orchestertutti, enthält kaum Kontraste: alles wächst wie Blatt, Blüte und Frucht, gleichsam pflanzenhaft aus dem Stamm. Der einzige Einleitungstakt (Schubert vor-

[1]) O. Jahn, Mozart, 4. Aufl. (Deiters), 1907, II, S. 555; H. Abert, Mozart, 1921, II, S. 725 f.

wegnehmend) gibt schon die Gewähr für das ruhige Strömen des ganzen Satzes und Werkes. Das romantische Spiel mit der Molltrübung (T. 50 ff.), das schon das Konzert 503 liebte, bleibt ein Kennzeichen auch für dieses Konzert. Die Klavierthematik und -figuration wächst ähnlich organisch wie üppige Vegetation. Auch hier wird die Menge der Einfälle nicht gegensätzlich empfunden (so etwa der Moll-Seitensatz, T. 99 ff.), ja vielleicht kaum als neuartig wahrgenommen. An die Stelle von Mozarts früherem Kontrastreichtum und an die Stelle des Haydn nachgebildeten Verfahrens einer logischen Gedankenentwicklung aus dem zentralen Ansatz heraus hat sich, zunehmend etwa seit den Konzerten 482 und 488, das scheinbar mühelose und gewichtlose Spiel mit der Materie geschoben. Es erlebt in K.-V. 595 seine letzte Reife.

Wie unabsichtlich und kaum spürbar schieben sich die Glieder ineinander: Motive des ersten Tutti umschließen immer wieder die thematischen Neubildungen. Verschwunden ist die symphonische Anlage des Konzerts, um die Mozart eine Zeitlang so heiß gerungen hatte. Verschwunden ist aber auch das eigentliche „Konzertwesen", das ja im Kampf der Gegensätze sein Lebenselement besitzt. Hier geht alles in der Einheit eines gelösten, freien Spieles auf. Auch die Instrumentierung läßt kein Gefühl eines Gegensatzes aufkommen. Nur unendlich feine Schattierungen und Stufungen, zarteste Übergänge bringen die Klangmischungen hervor. Alles erscheint wie in den Schleier eines leichten Dunstes getaucht, der alle Farben mildert, alle Töne dämpft. „Am farbigen Abglanz haben wir das Leben". Schillernde Transparenz, untastbare Spiegelung haben die frühere blutvolle Gegenständlichkeit verdrängt. Kaum ist es Ironie, kaum Resignation zu nennen, eher eine selige Erhabenheit, eine abgelöste Ferne vom Irdischen, dem des Meisters müder Leib ja auch schon wenige Monate später entrückt werden sollte.

Auffallend ist die schlichte Liedhaftigkeit der Themen. Sie löst die frühere in sich verwickelte Struktur des Themas in geradlinige Klassizität und gemahnt unmittelbar an „Zauberflöte" und „Requiem". Ein Gebilde wie die kleine Bläserepisode, 1. Satz, T. 157 ff. (kompositionstechnisch nichts als eine Schlußgruppe) strömt ganz die edle Harmonie von Sarastros Reich aus. Bezeichnend, daß selbst die zum Teil recht abgelegenen Mollwendungen der „Durchführung" — soweit man von einer solchen sprechen kann — T. 184 ff. und die Verknüpfung der Klavierfiguration mit den Themenbruchstücken T. 200 ff. nirgends den gespannten Eindruck etwa des Konzerts 466 verursachen, ja nicht einmal die schillernden Farbwirkungen von 488 hervorbringen. Alles vollzieht sich in der vollendeten Gelassenheit einer natürlich - idealischen Schönheit. Ein Übergang wie 1. Satz T. 228—235 dürfte selbst bei Mozart wenig früher an abgeklärter Ruhe seinesgleichen suchen.

Die heitere Laune des dritten Satzes kann doch keine Täuschung darüber aufkommen lassen, daß auch hier alles auf Gleichmaß, Fluß, Einheit abgestimmt ist. Gegensätze werden auch hier kaum spürbar. Alles ist in die lächelnde Ge-

lösstheit des $^6/_8$-Themas eingebettet, das, wie im 1. Satz die Tuttimotive des Anfangs, das ganze Finale mit einigender Ruhe umschließt. Auch hier steht Schubert nicht fern.

In solcher Umgebung kann auch der Mittelsatz nicht als Kontrast angelegt sein. Ruhige Gelassenheit und selige Erhabenheit beherrschen auch ihn. Das „Larghetto" wird durch die Vorschrift des ¢ (alle älteren Ausgaben haben fälschlich C) ausdrücklich zu sehr fließender Bewegung gebracht. In diesem „stillen" Konzert ist der Mittelsatz der Ort heiligster Stille. Die noble Überlegenheit darf weder durch dynamische Übertreibungen noch durch eine zu breite Temponahme gefährdet werden. Alle Erregung, alles Menschlich-Unwesentliche ist hier abgefallen. Es gibt weder Trauer noch Freude, weder Ironie noch Verzweiflung, weder Resignation noch Trost. In der Welt dieser „edlen Einfalt und stillen Größe" sind Affekte wesenlos.

Mit einem solchen Werk schließt das Klavierkonzertschaffen Mozarts ab, in letzter lächelnder Erhebung über die Scheinwelt des Wirklichen, über Wahrheit und Irrtum. Was der Dramatiker Mozart in „Così fan tutte" durch die Ironisierung der Realität, in der „Zauberflöte" durch die Verwirklichung einer idealen Welt, das gestaltet der Instrumentalkomponist Mozart mit den Mitteln dieses Konzerts: die Überwindung des Lebens.

Die Revision erfolgte auf Grund des Autographs (Preußische Staatsbibliothek, Berlin) und der Gesamtausgabe (Breitkopf & Härtel). Die Gesamtausgabe erweist sich auch im Falle des vorliegenden Konzerts, wie bei den früheren, als ein überarbeiteter Nachdruck der älteren Druckausgaben. Die Erstausgabe des Konzerts B-dur 595 brachte Artaria in Wien unter der Verlags-Nummer 346 schon im Jahre 1791 heraus (angezeigt in der „Wiener Zeitung" am 13. August). 1792 erfolgte ein Nachdruck nach Artaria durch Hummel in Amsterdam unter der Bezeichnung op. V, lib. 1, und der Verlags-Nummer 763. Erst als dritter Verleger folgte André in Offenbach im Jahre 1800, der das Konzert in seiner Sammlung „Six grands Concertos dédiés au Prince Louis Ferdinand de Prusse" als Nr. 2 unter der Opuszahl 82 und der Verlags-Nummer 1416 druckte; seine Ausgabe geht zum Teil wieder auf das Original zurück [1]).

Mozarts Kadenzen zum 1. und 3. Satz (K.-V. 624, Nr. 34—36) sind in der Gesamtausgabe der Werke Mozarts wiedergegeben nach den älteren Druckausgaben von Artaria und von André [2]). Da weder die Autographen noch weitere Quellen dazu bekannt sind, wurden sie von dort unverändert in die vorliegende Ausgabe übernommen.

Wie alle anderen Klavierkonzerte Mozarts rechnet auch das vorliegende mit durchgängiger Generalbaßbegleitung. Das Autograph fordert sie Seite für Seite. Die linke Hand des Klaviers geht ständig mit den Streichbässen und pausiert nur, wo diese schweigen. Stellen, wie z. B.

[1]) Zu den Druckausgaben vgl. Deutsch und Oldman, Zeitschr. f. Musikwiss. XIV, S. 150, 338, 341 und 348.

[2]) Köchel Nr. 624, unter „Ausgaben".

1. Satz, T. 158—162, sind, weil die Streichbässe pausieren, ohne Generalbaßbegleitung zu denken. Vereinzelt pausiert die Generalbaßbegleitung jedoch auch an Stellen, an denen die Streichbässe tätig sind, so z. B. 2. Satz, T. 127—129. Daß Stellen wie 1. Satz, T. 105—106, oder 2. Satz, T. 49 ff., in der linken Hand akkordisch zu füllen sind, versteht sich danach von selbst. Das Konzert 595 schreibt sehr genau im Streichorchester den Unterschied von Tutti und Solo vor. Alle Klaviersoli sollen von den Streichern nur solistisch begleitet werden. Selbst kurze Begleitstellen, wie 1. Satz, T. 154—156 und 166—167, sind so zu verstehen. Mitunter werden auch Bläsersoli nur von Solostreichern begleitet, so 1. Satz, T. 198-199, wo Mozart in allen Streichern „Solo" vorgeschrieben, dann aber für die Bässe diese Vorschrift durchstrichen und sie nur für Viol. I, II und Viola hat stehen lassen. Manche Notierungen werden nur aus dieser Praxis des Wechsels zwischen Tutti und Soli verständlich, so 1. Satz, T. 140—145: hier bedeutet in der Baßstimme die Pausensetzung unter den Noten nicht etwa „Violoncelli", sondern „Soli". Daß im übrigen die Anweisungen des Autographs von minutiöser Sorgfalt, ja fast pedantischer Exaktheit sind, ist für Mozart selbstverständlich.

Prof. Dr. Friedrich Blume.

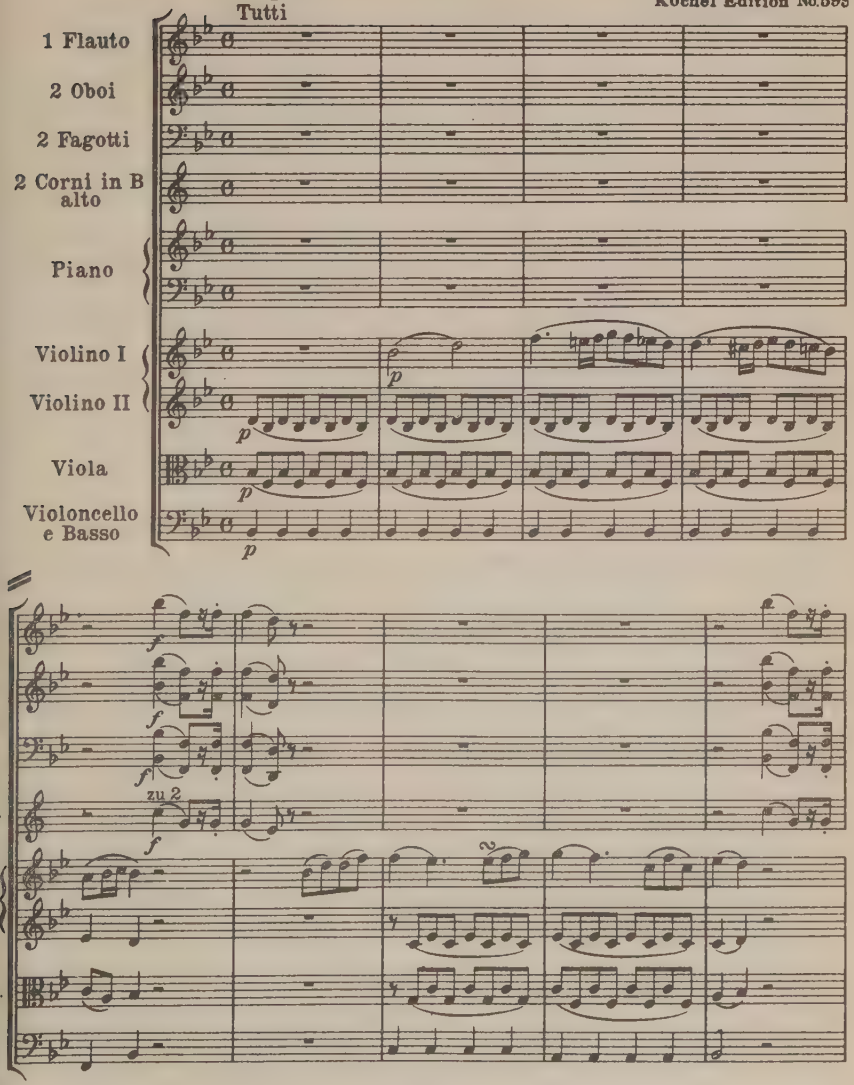
Piano Concerto

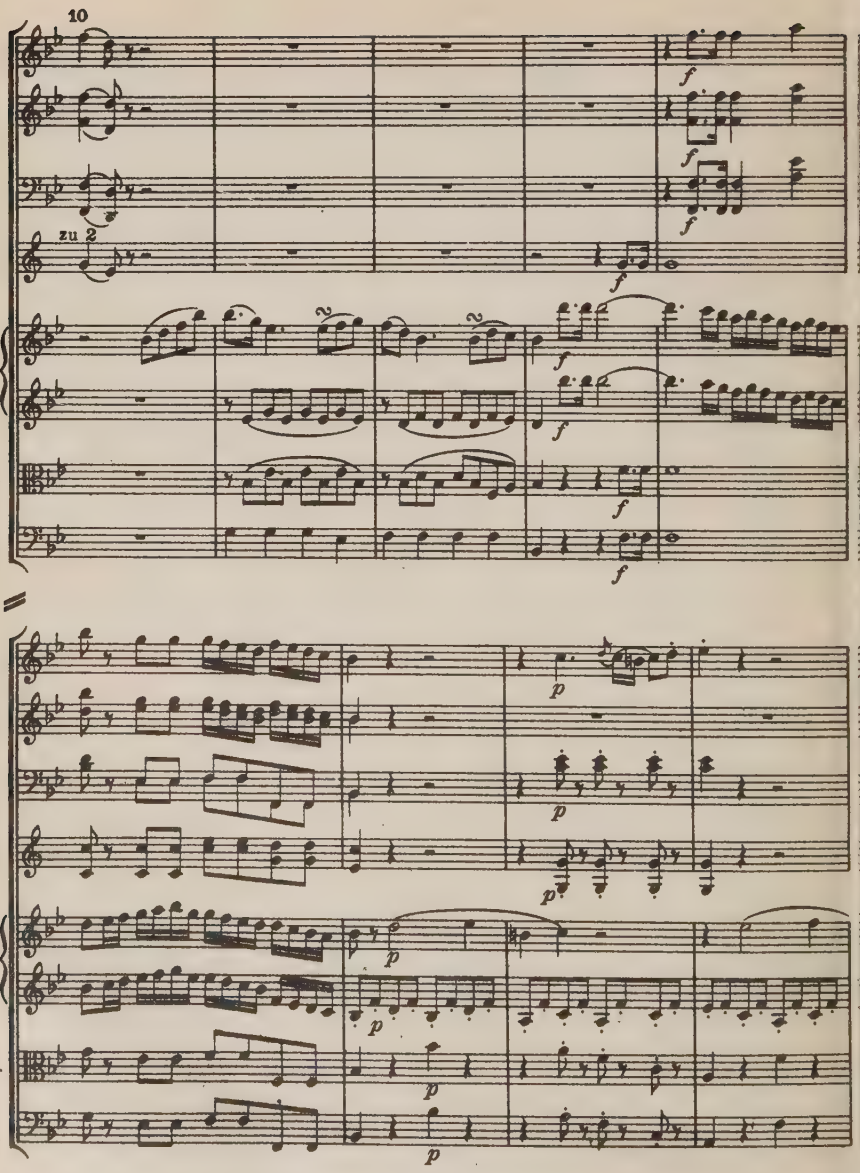
I.

Allegro

Tutti

W. A. Mozart
1756-1791
Köchel Edition No. 595

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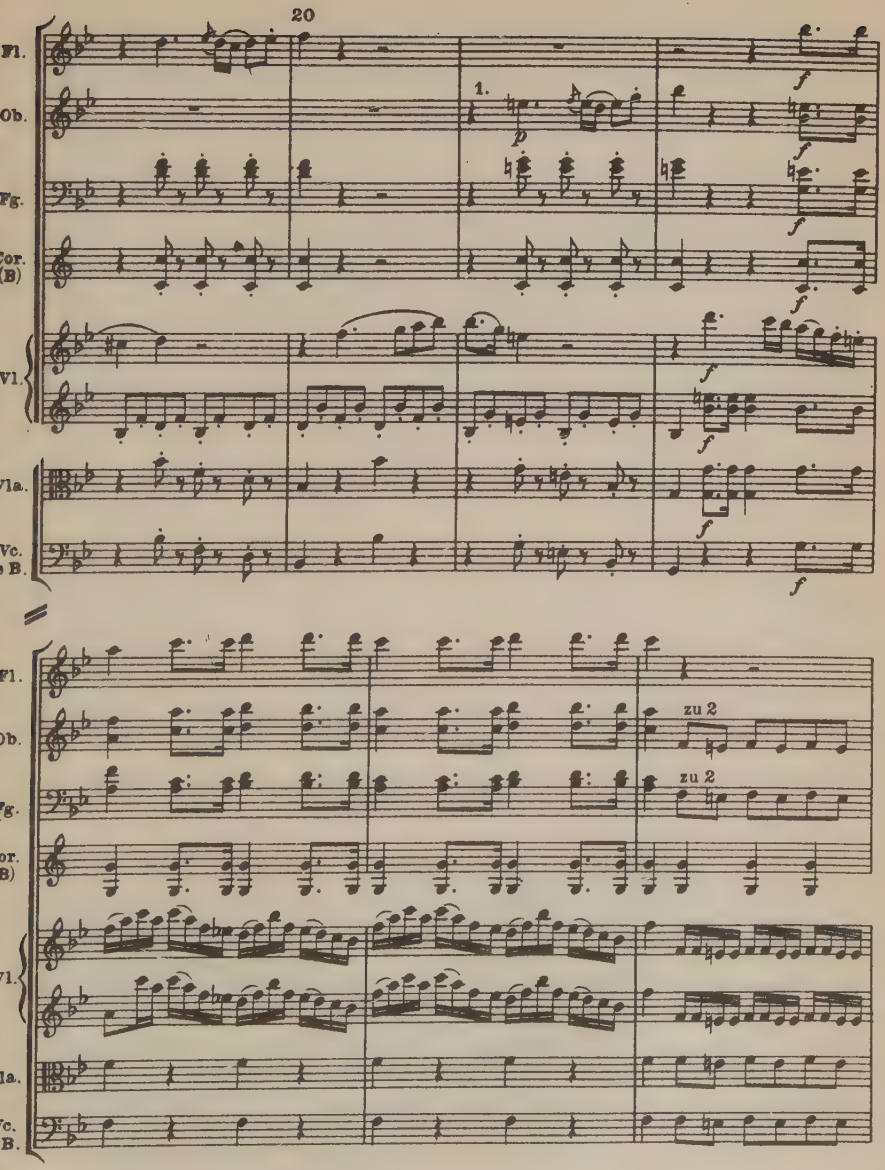
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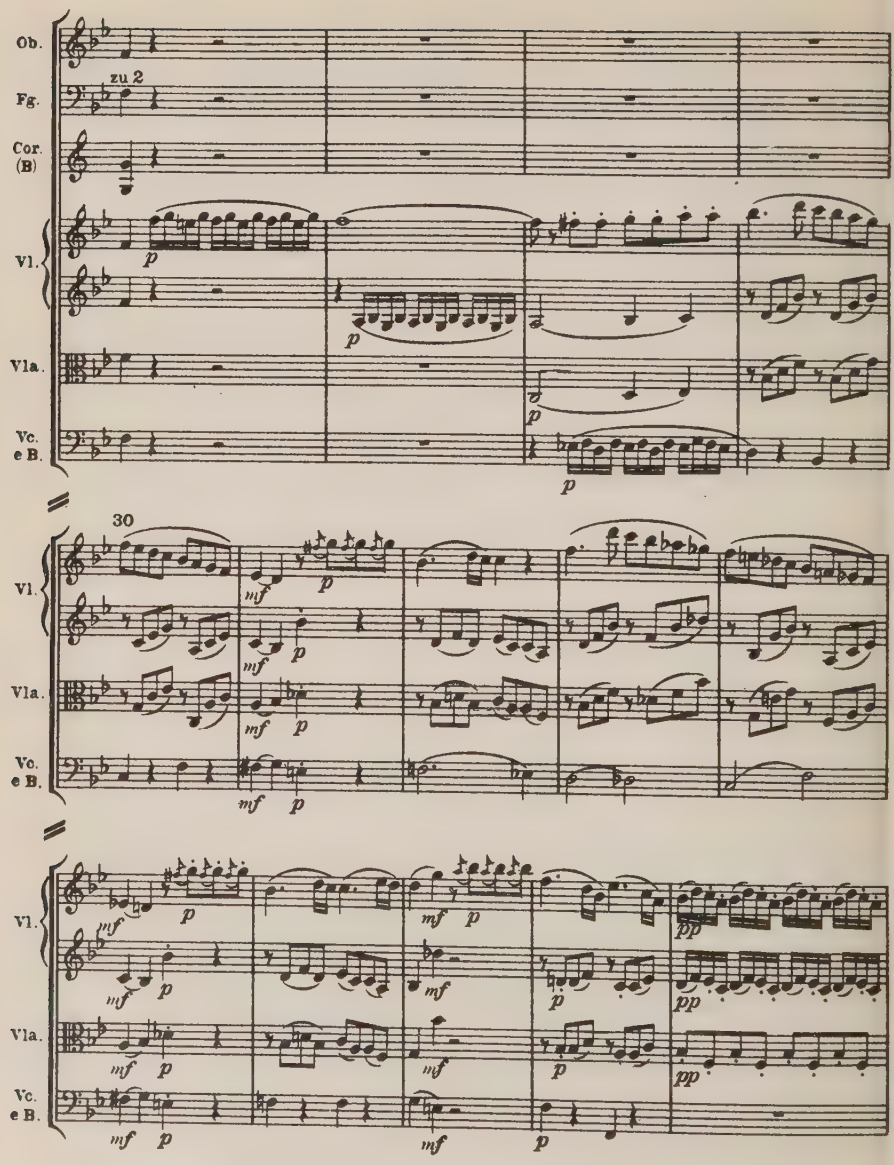
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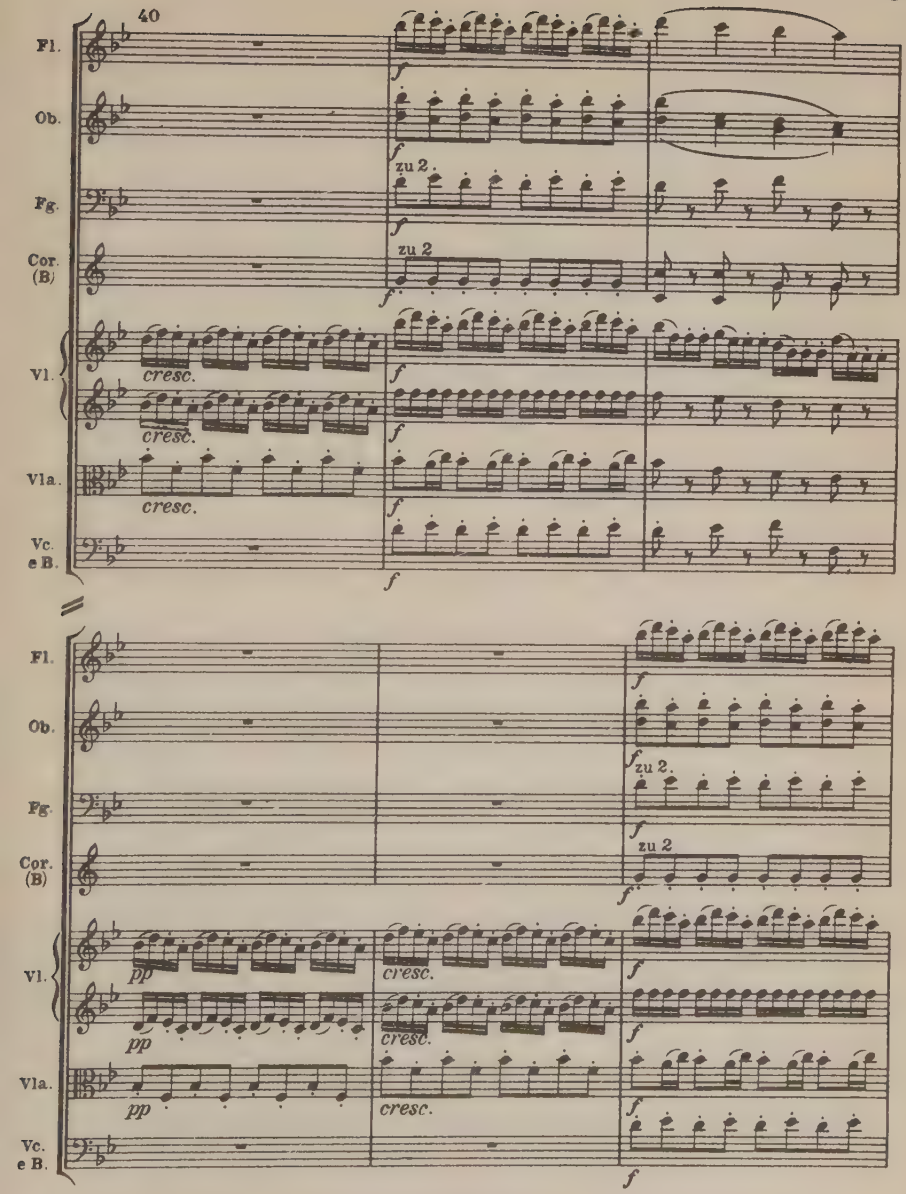
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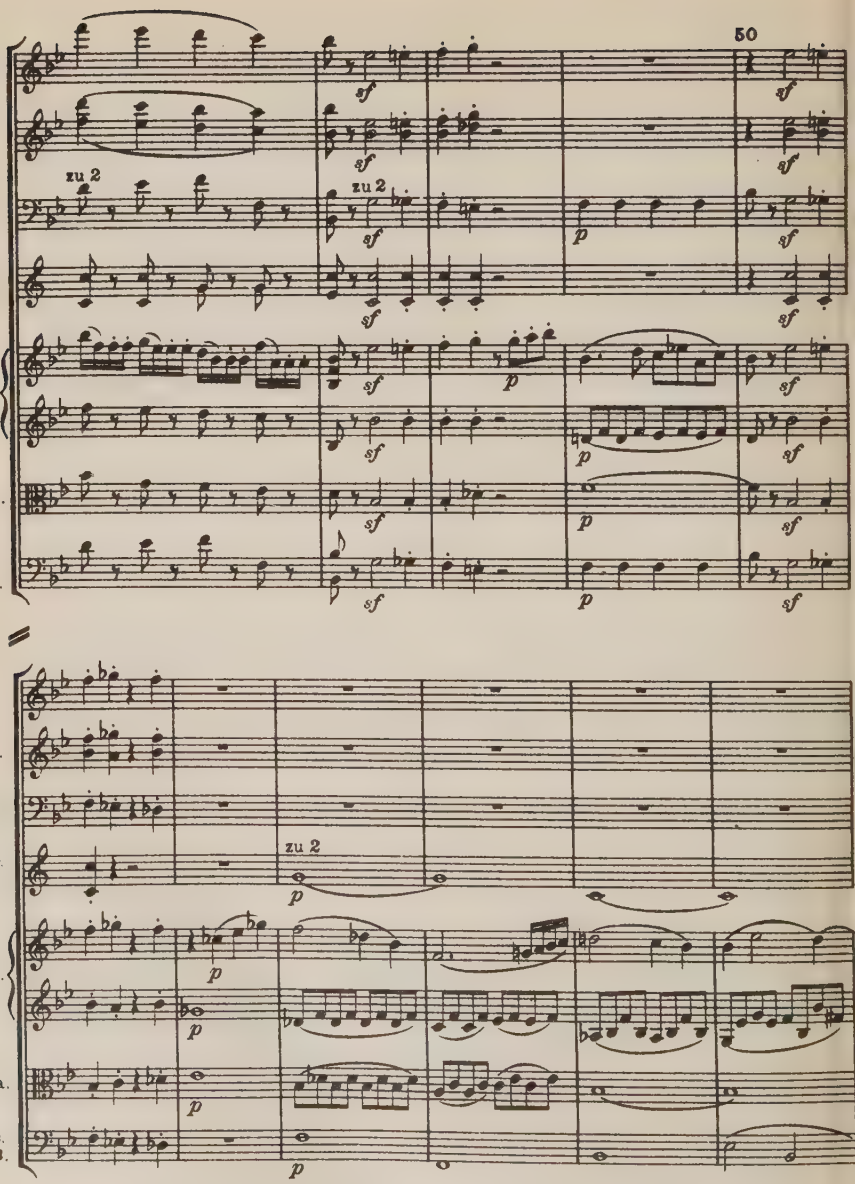
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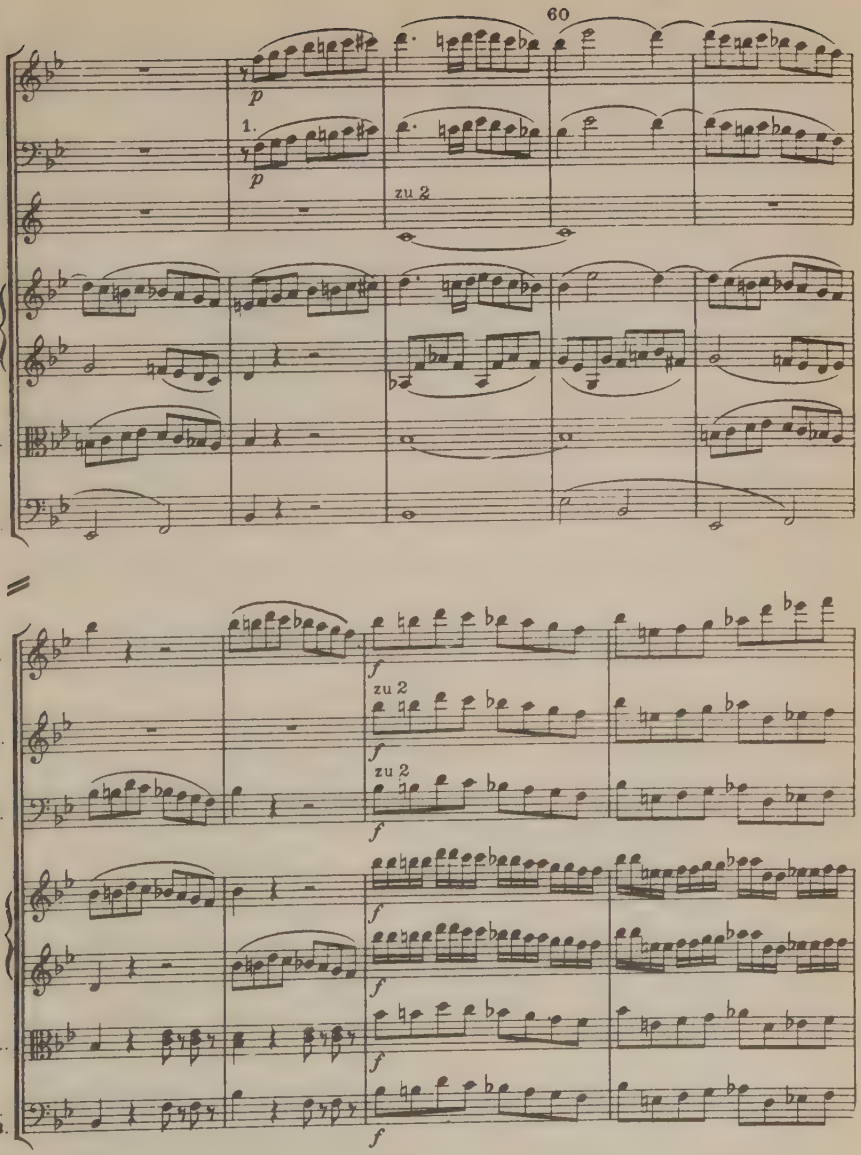
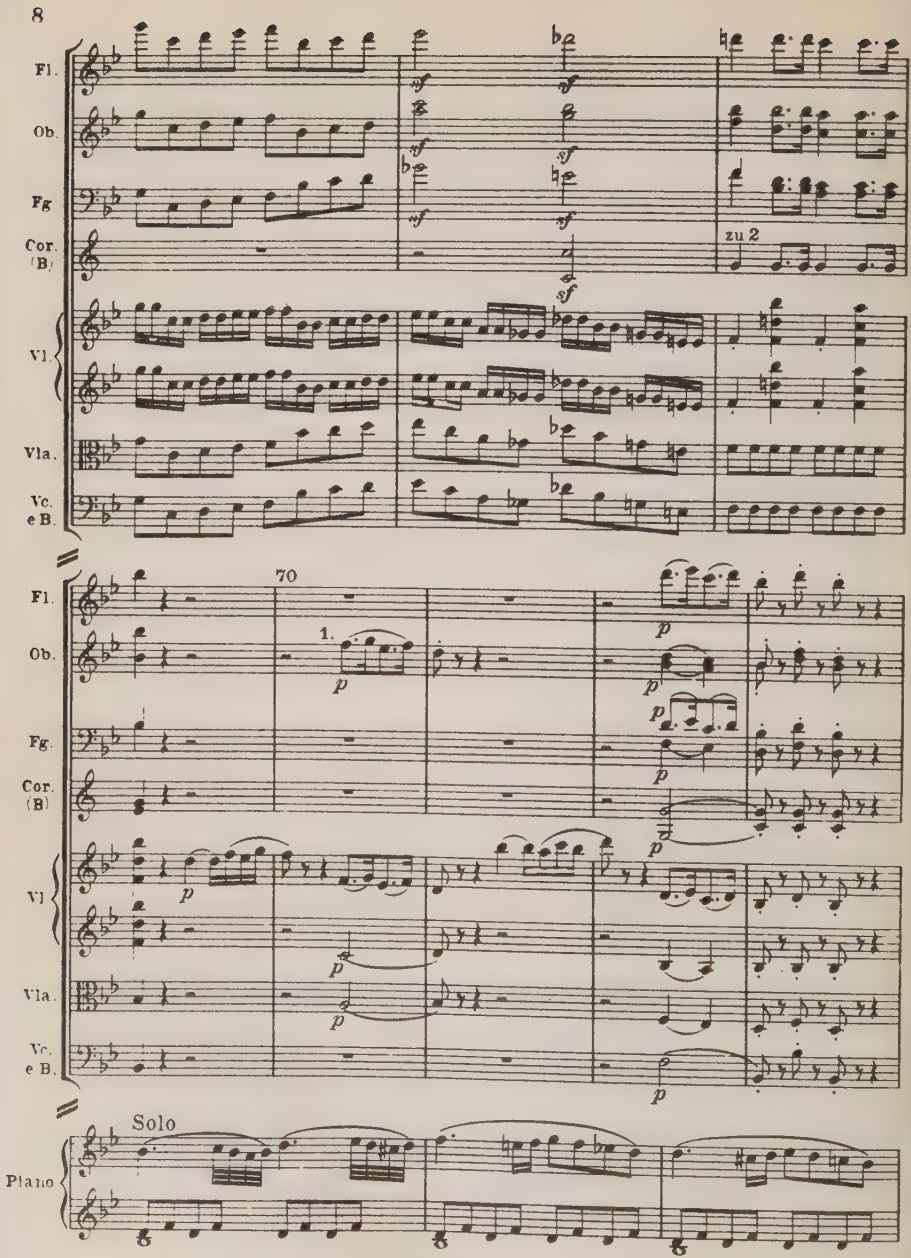
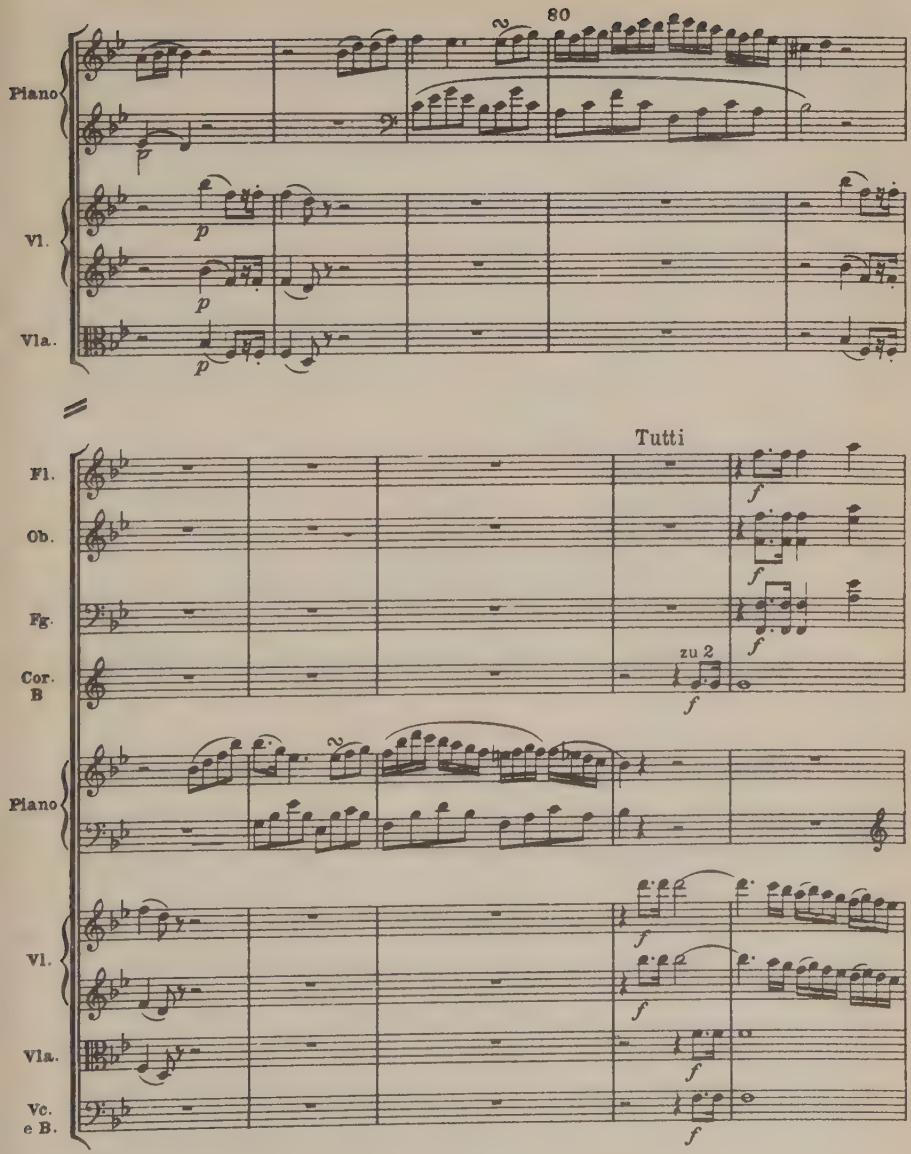
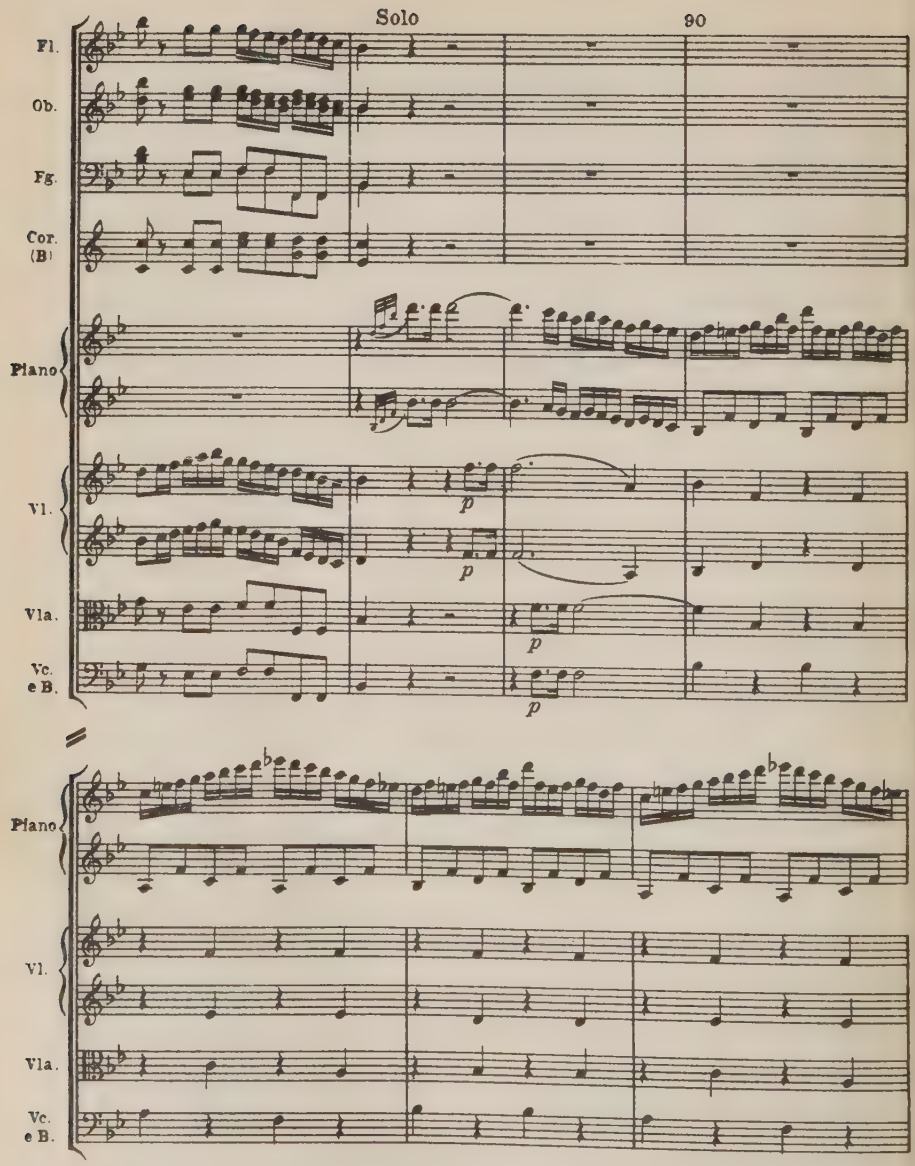
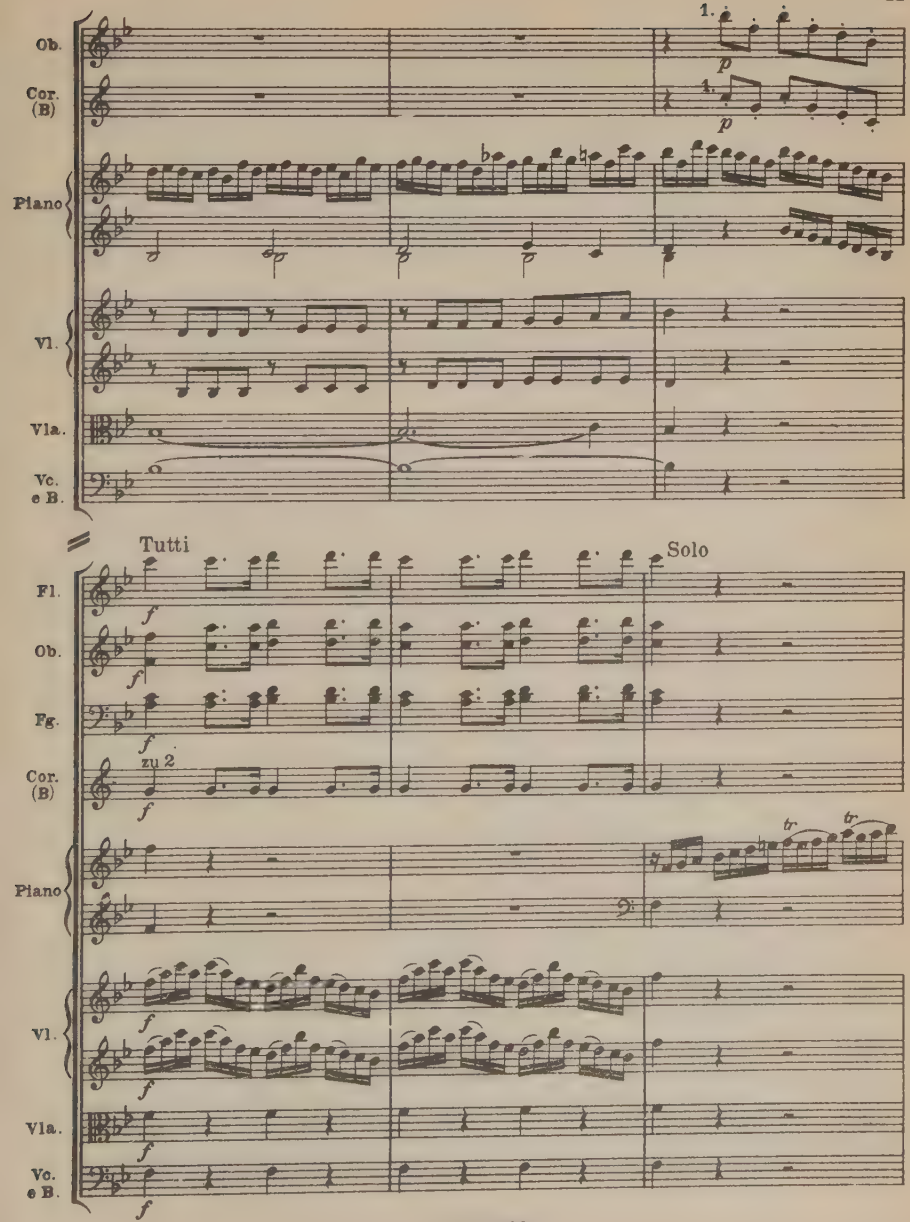
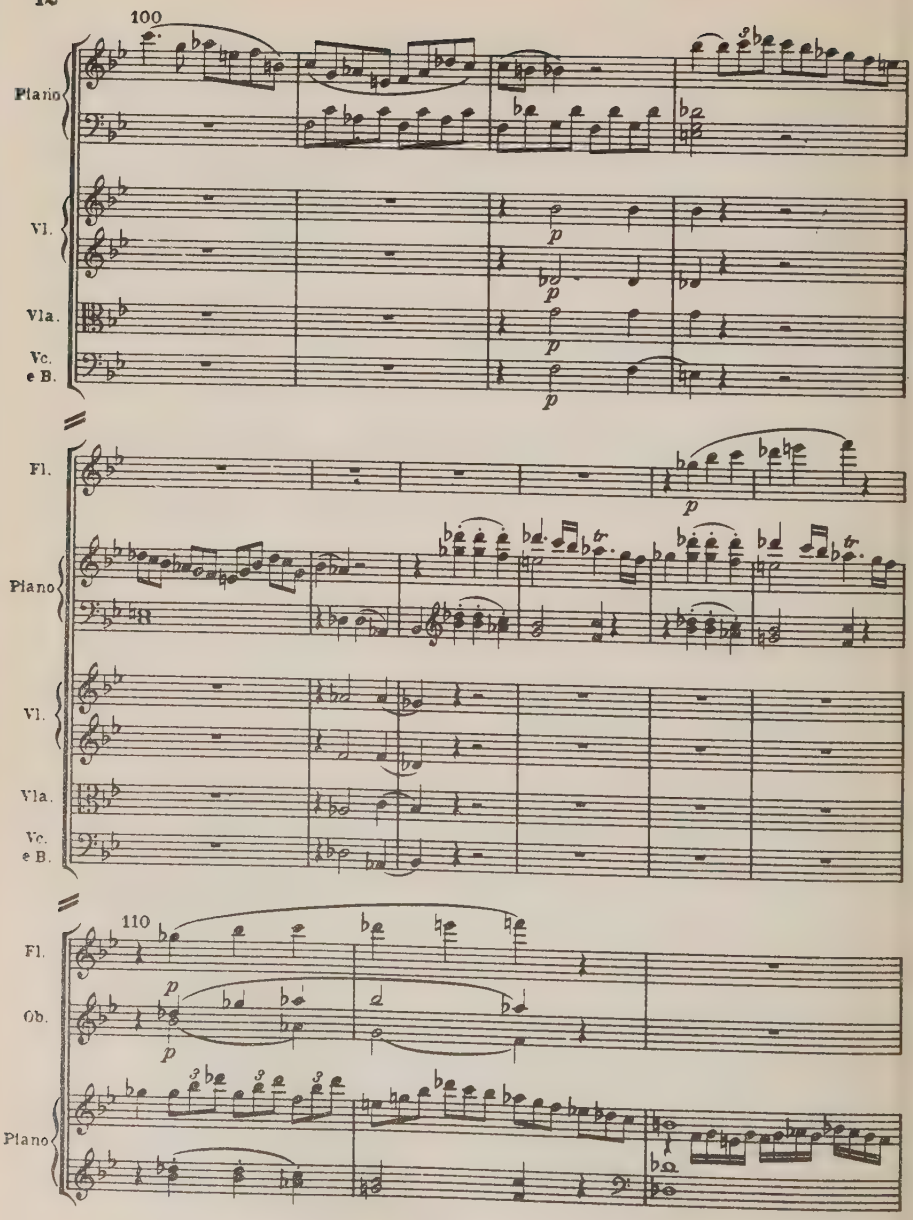

60
Fl.
Fg.
Cor. B
Vl.
Vla.
Vc. e B.
p
1.
zu 2
Ob.
f

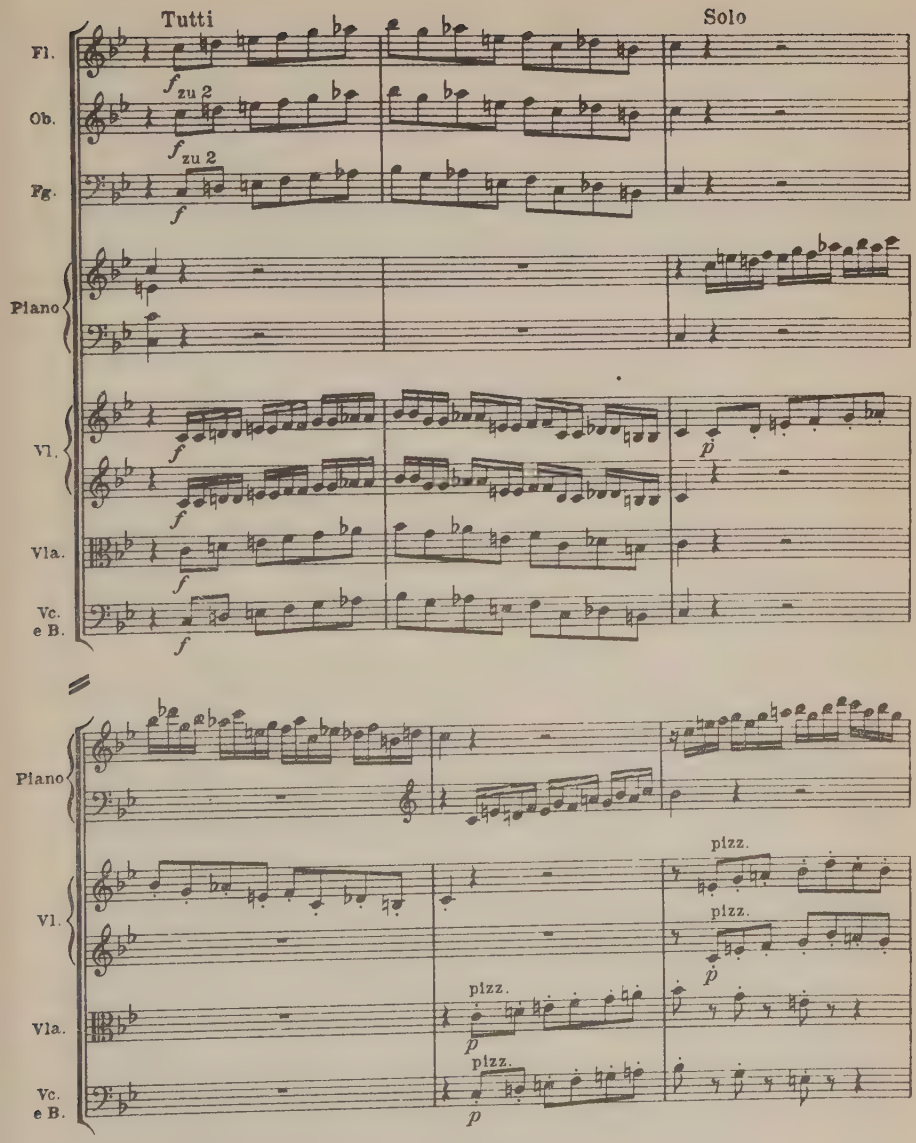

Fl.
Ob.
Fg
Cor. (B)
zu 2
Vl.
Vla.
Vc. e B.
70
1.
Solo
Piano

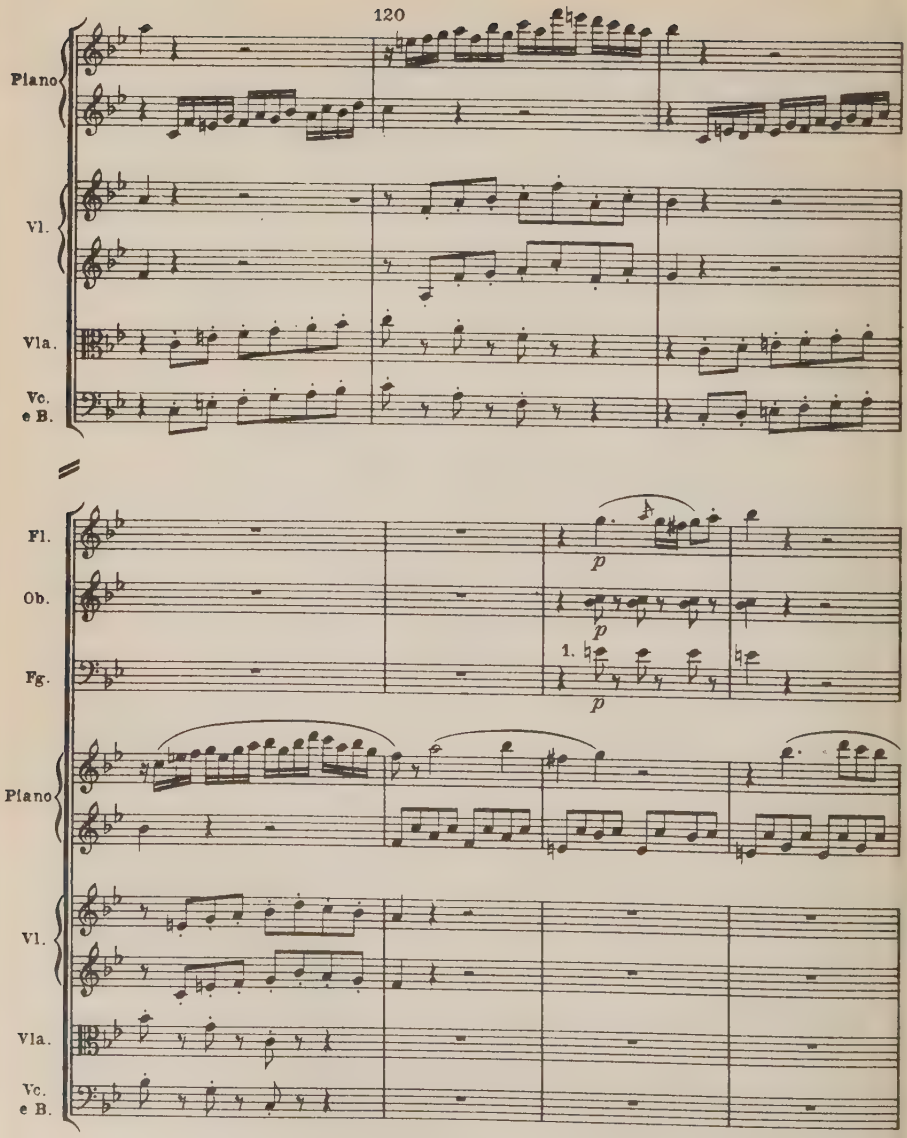

80
Piano
Vl.
Vla.
Tutti
Fl.
Ob.
Fg.
Cor. B
zu 2
Piano
Vl.
Vla.
Vc. e B.

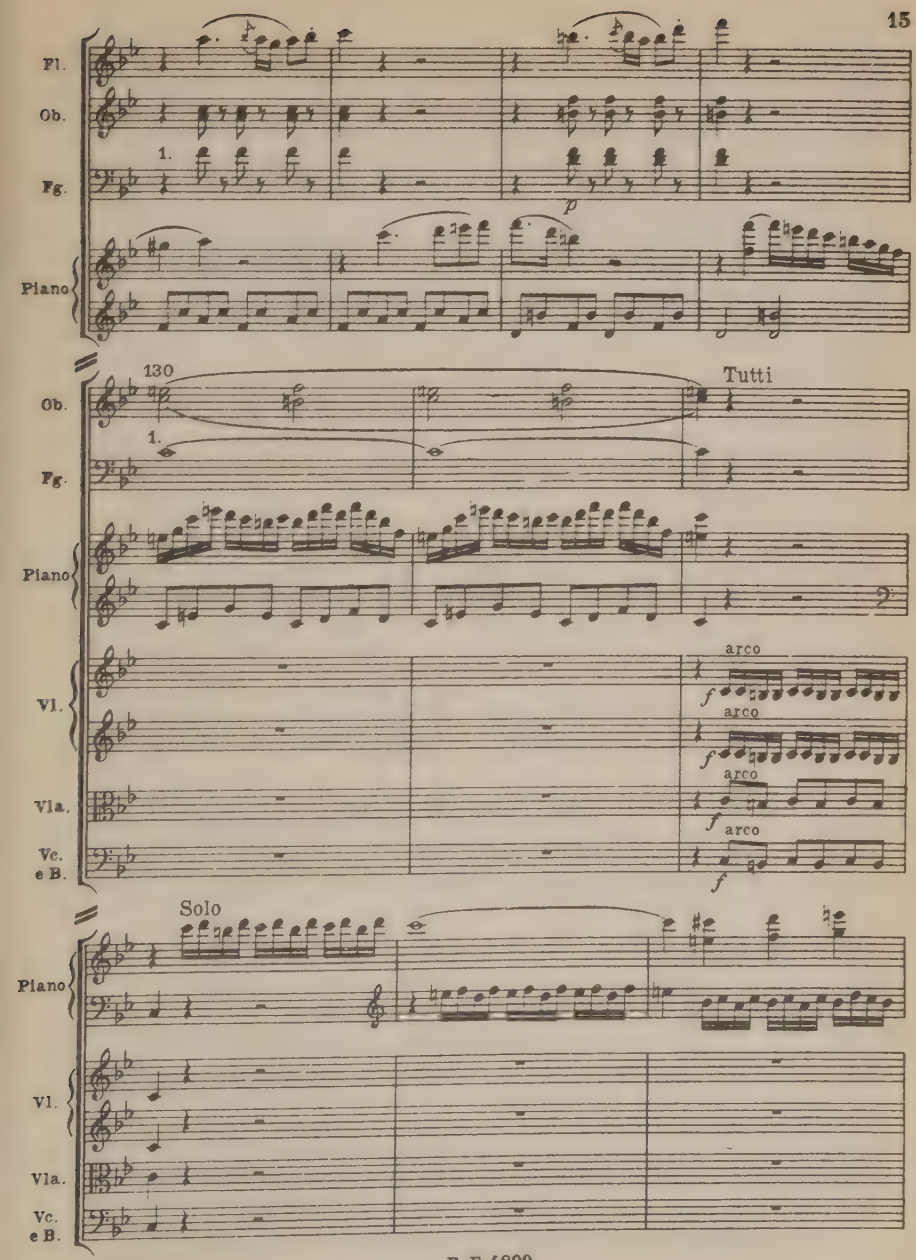

Solo
90
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
Vc. e B.
p
p
p
p
Piano
Vl.
Vla.
Vc. e B.

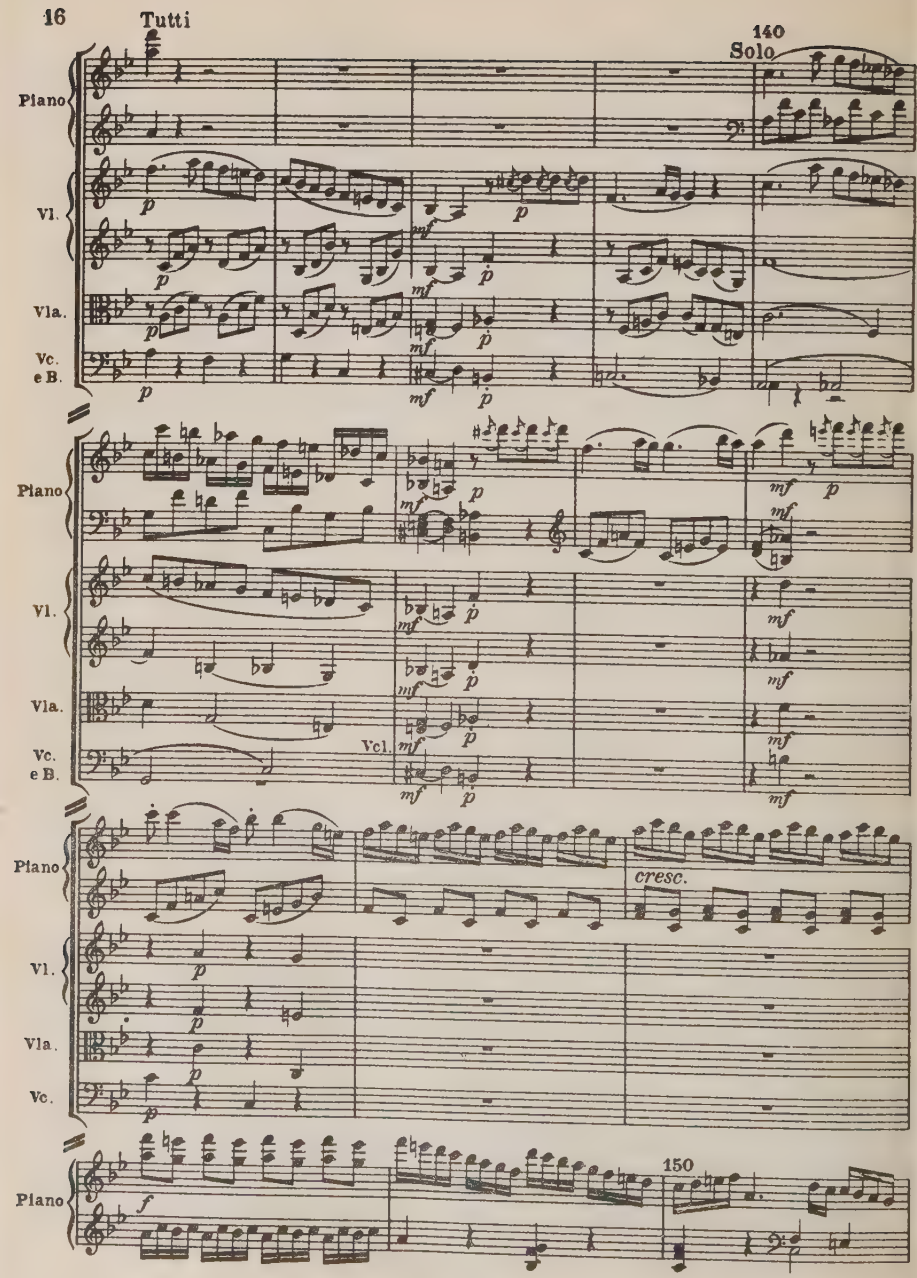

Ob.
Cor. (B)
Piano
Vl.
Vla.
Vc. e B.
1.
p
Tutti
Solo
Fl.
Ob.
Fg.
Cor. (B)
zu 2
f
Piano
Vl.
Vla.
Vc. e B.

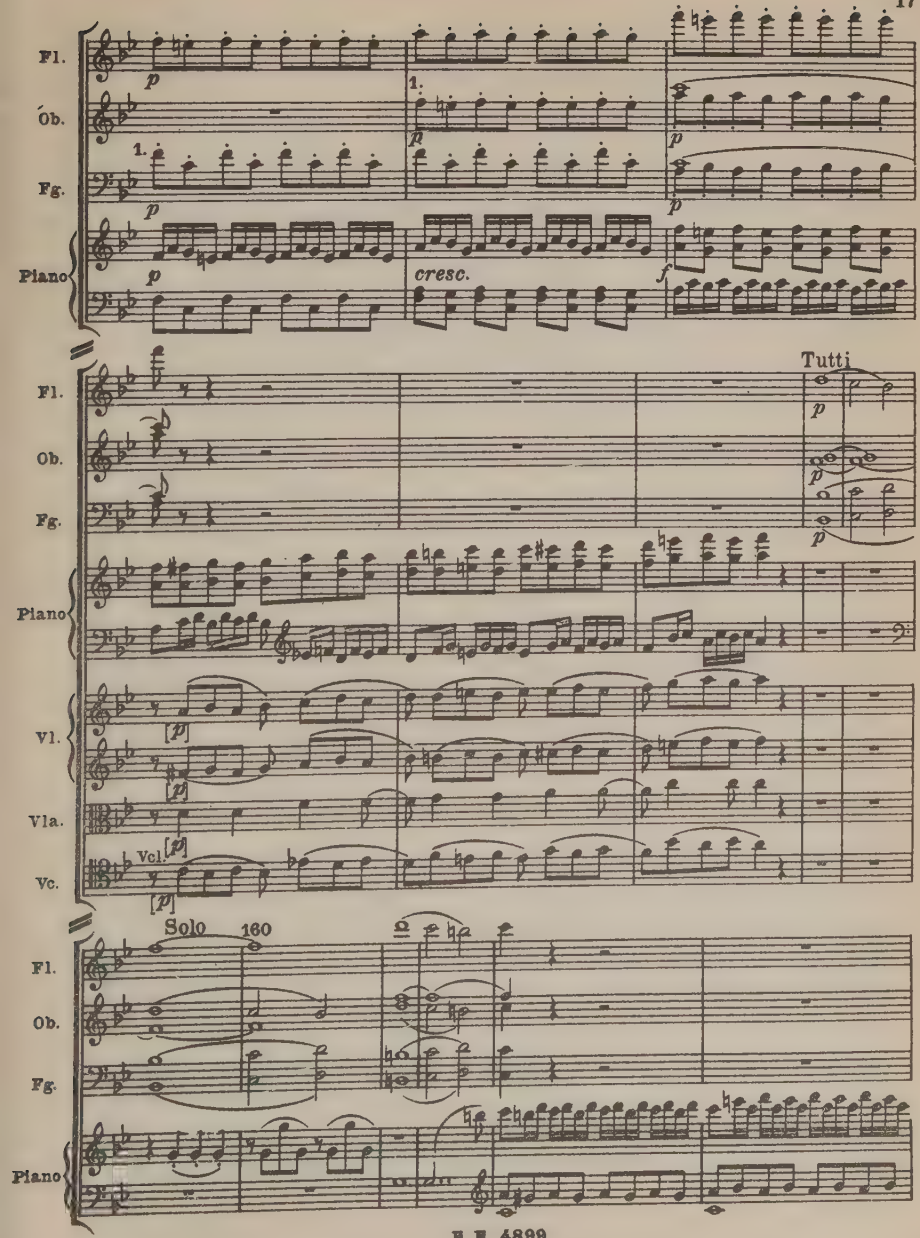

100
Piano
Vl.
Vla.
Vc.
e B.
p
Fl.
Piano
Vl.
Vla.
Vc.
e B.
110
Fl.
Ob.
Piano

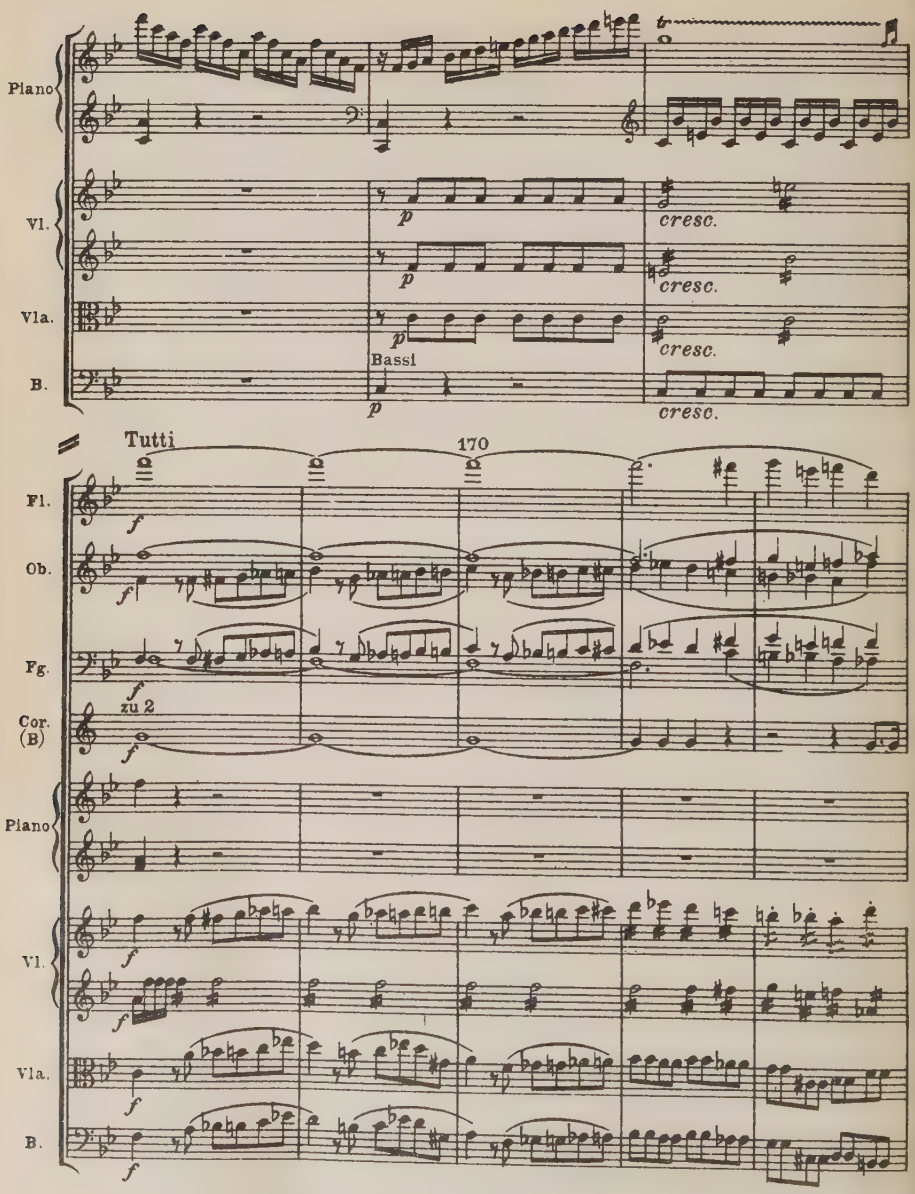

Tutti
Solo
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
f
zu 2
p
pizz.

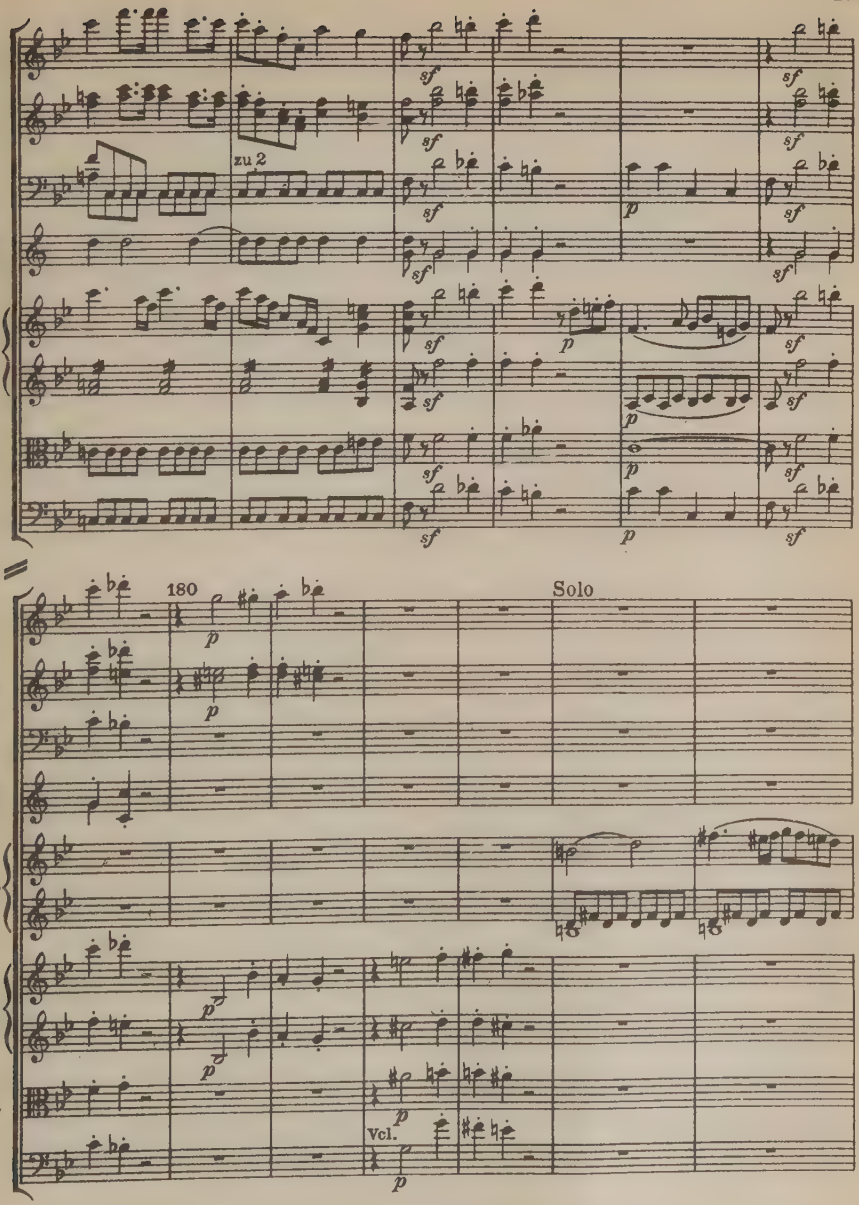

120
Piano
Vl.
Vla.
Vc.
e B.
Fl.
Ob.
Fg.
p
p
1.
p
Piano
Vl.
Vla.
Vc.
e B.

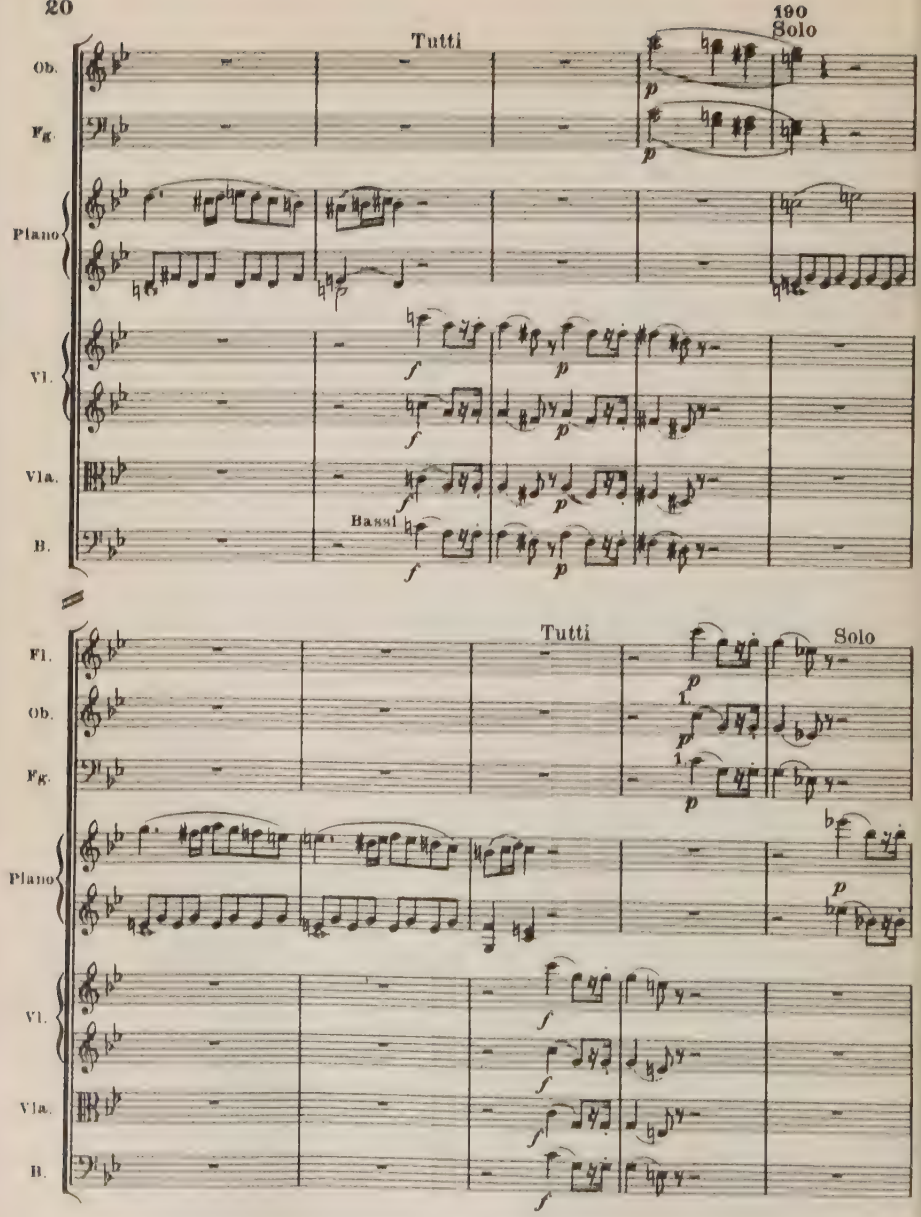

Fl.
Ob.
Fg.
Piano
1.
p
130
Tutti
Ob.
Fg.
1.
Piano
Vl.
Vla.
Vc.
e B.
arco
f
arco
f
arco
f
arco
f
Solo
Piano
Vl.
Vla.
Vc.
e B.

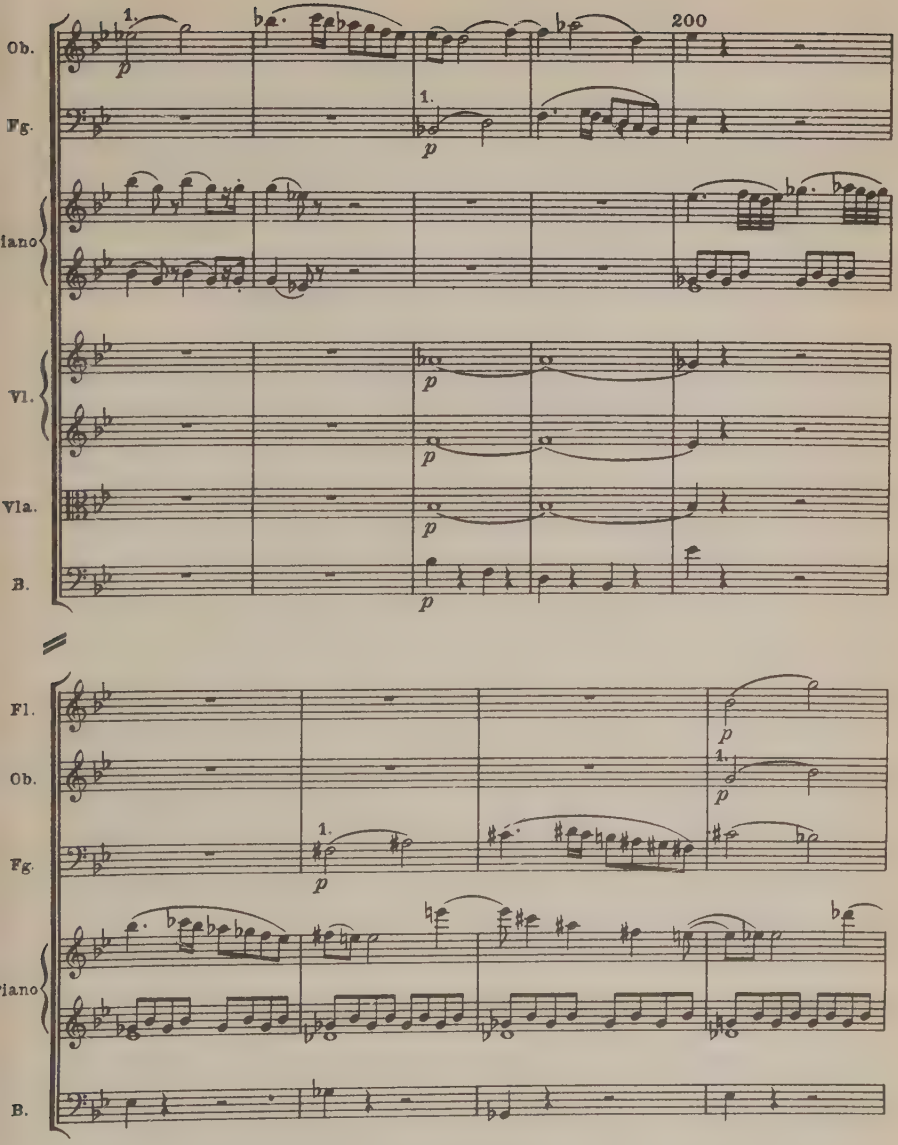

Tutti
140
Solo
Piano
Vl.
Vla.
Vc.
e B.
Vcl.
cresc.
150

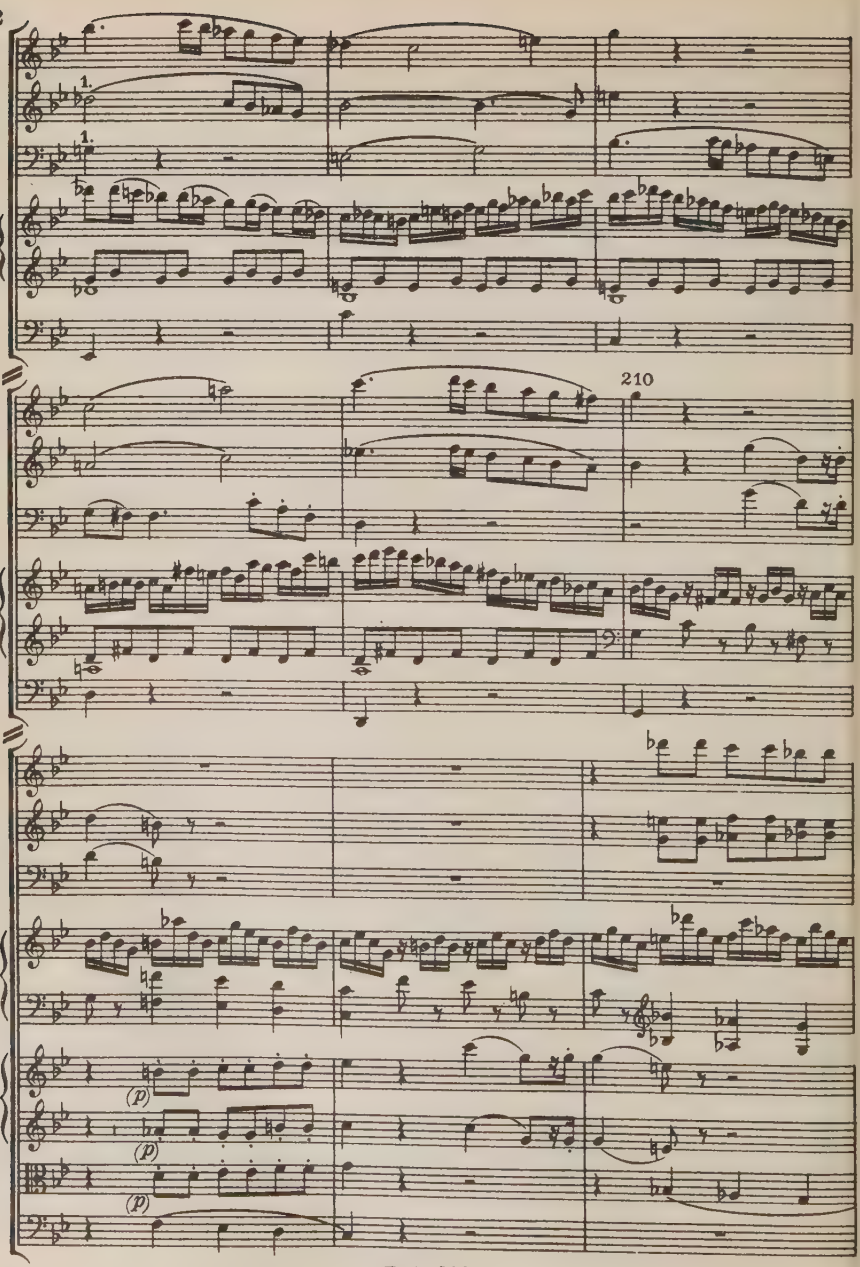

Fl.
Ob.
Fg.
Piano
1.
p
cresc.
f
Tutti
Vl.
Vla.
Vc.
Vcl.
[p]
Solo
160

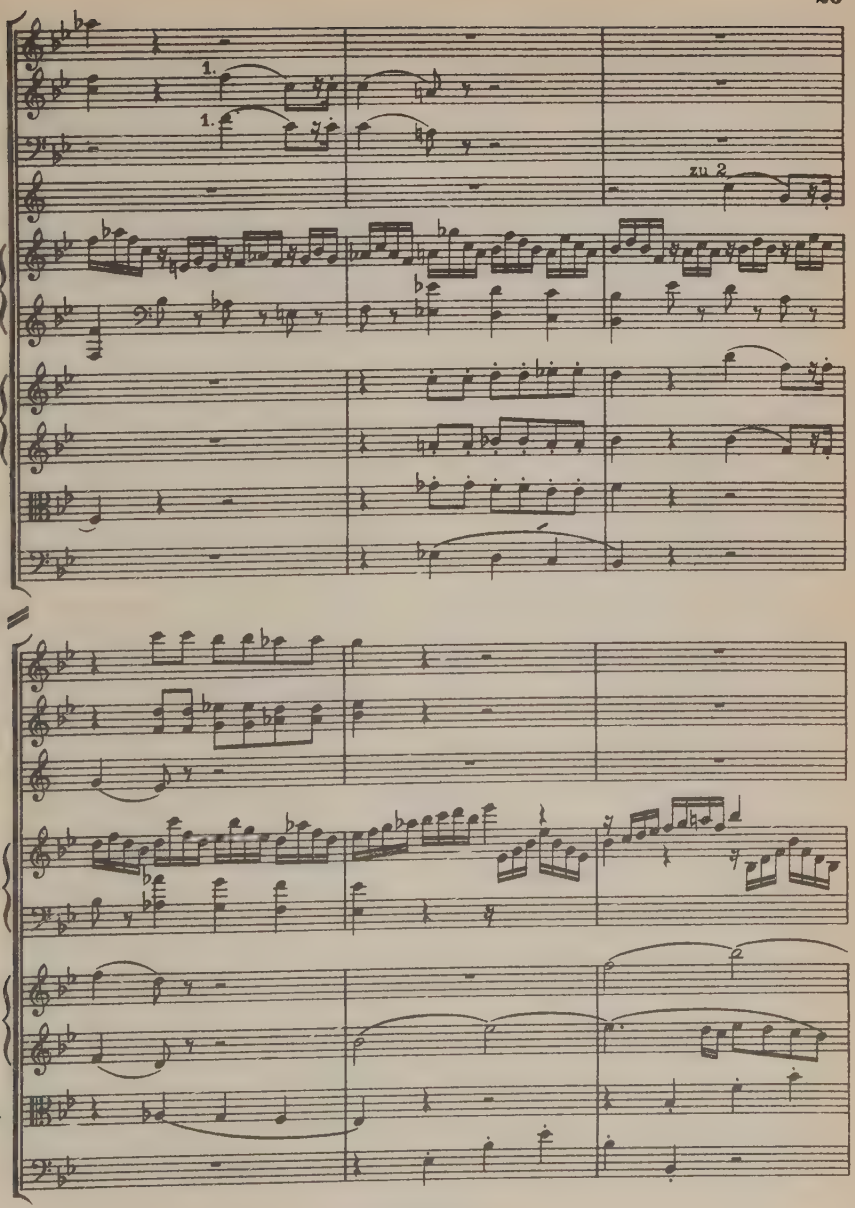

Piano
Vl.
Vla.
B.
p
cresc.
Bassi
Tutti
170
Fl.
Ob.
Fg.
Cor. (B)
f
zu 2
Piano
Vl.
Vla.
B.

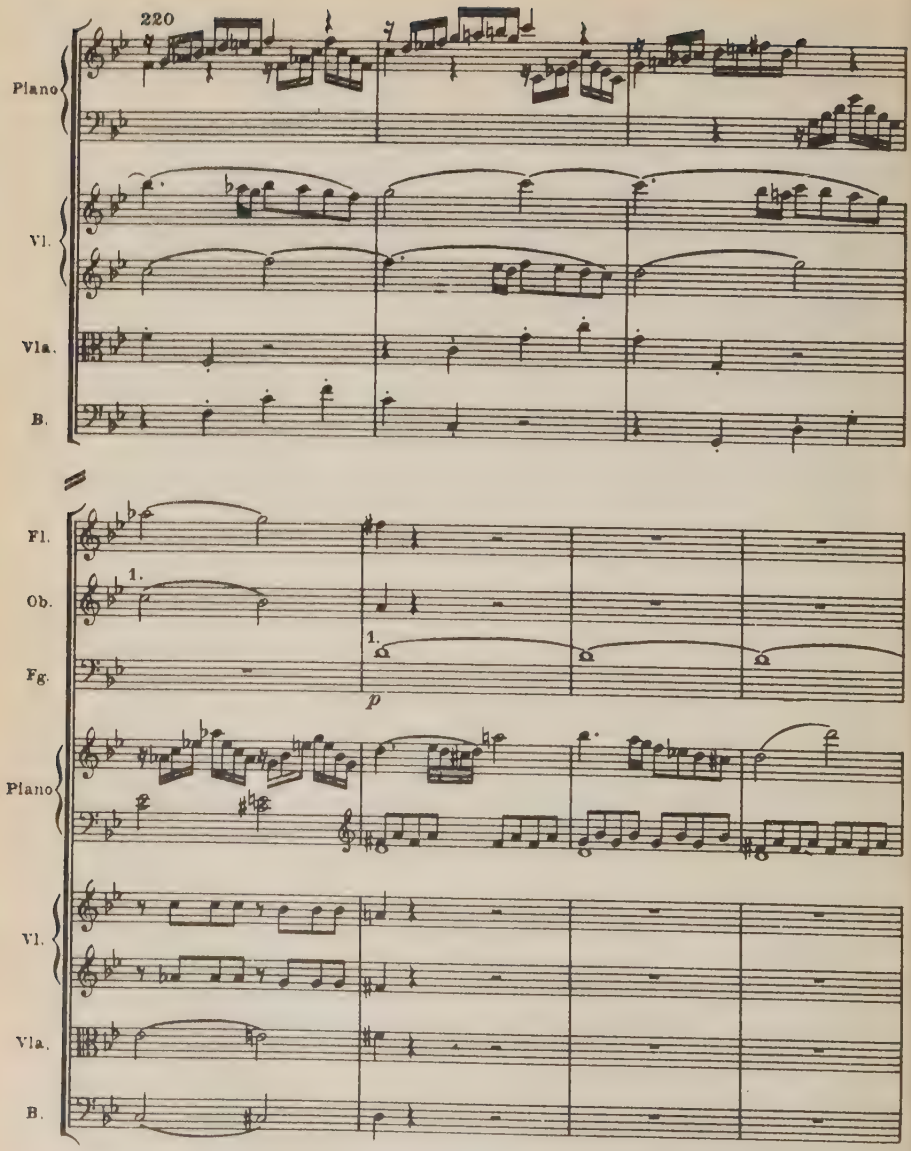

Fl.
Ob.
Fg.
Cor. (B)
zu 2
Vl.
Vla.
B.
sf
p
180
Solo
Piano
Vcl.

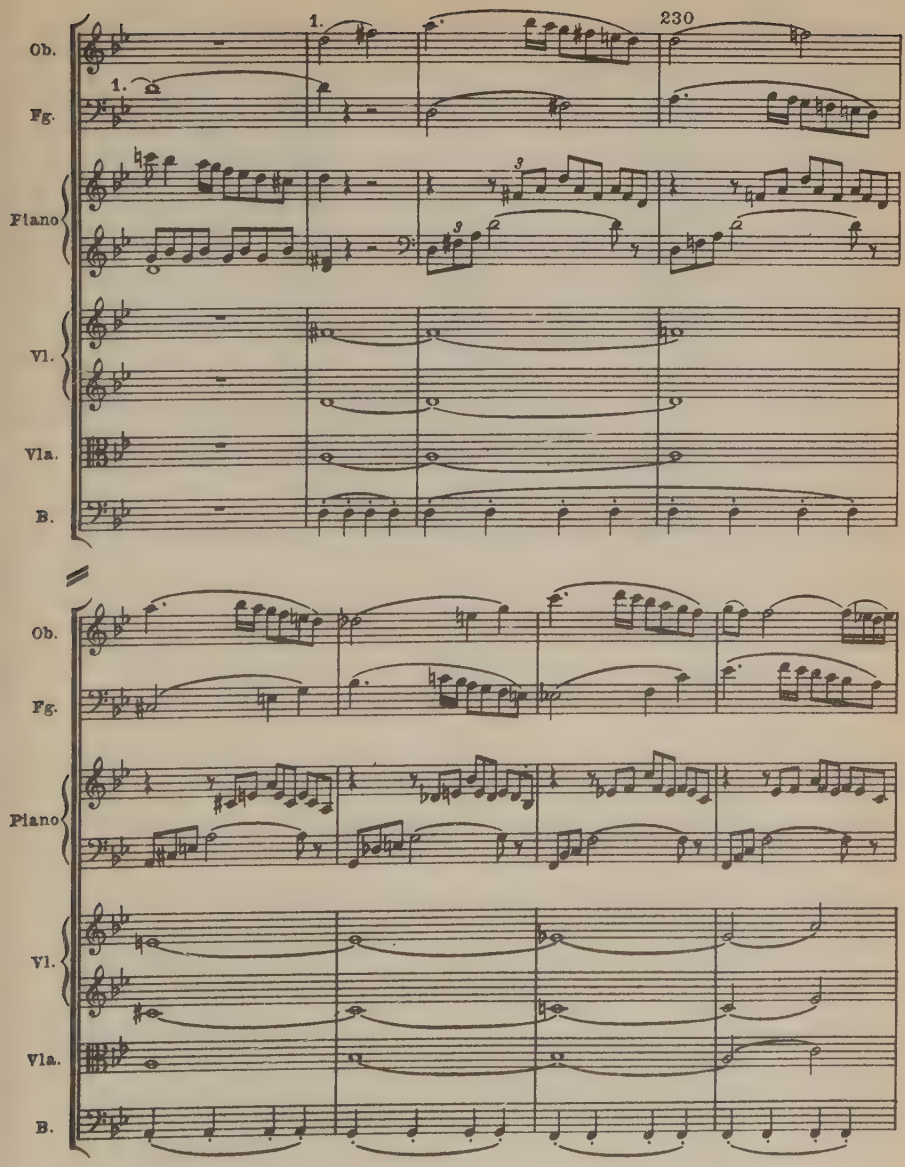

190
Tutti
Solo
Ob.
Fg.
Piano
Vl.
Vla.
Bassi
B.
Tutti
Solo
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
B.

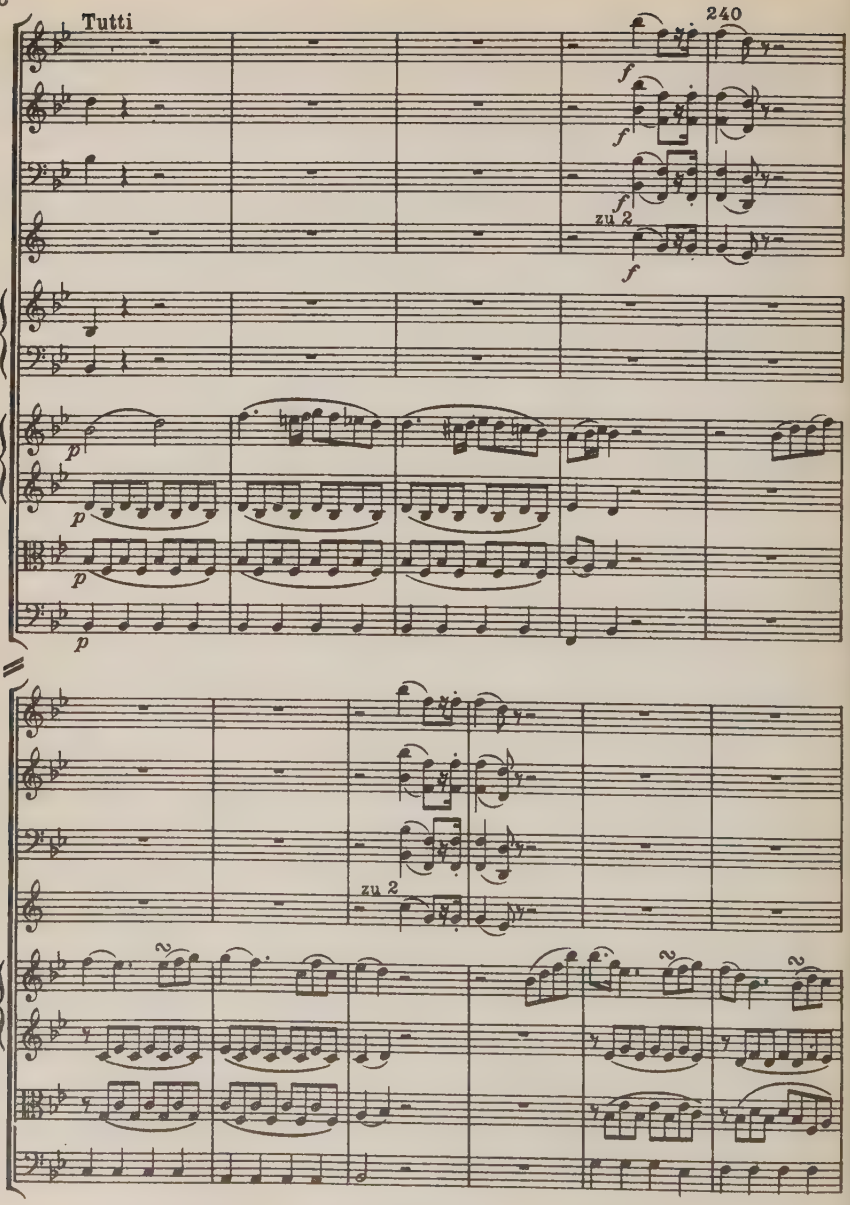

Ob.
Fg.
iano
Vl.
Vla.
B.
200
Fl.
Ob.
Fg.
iano
B.

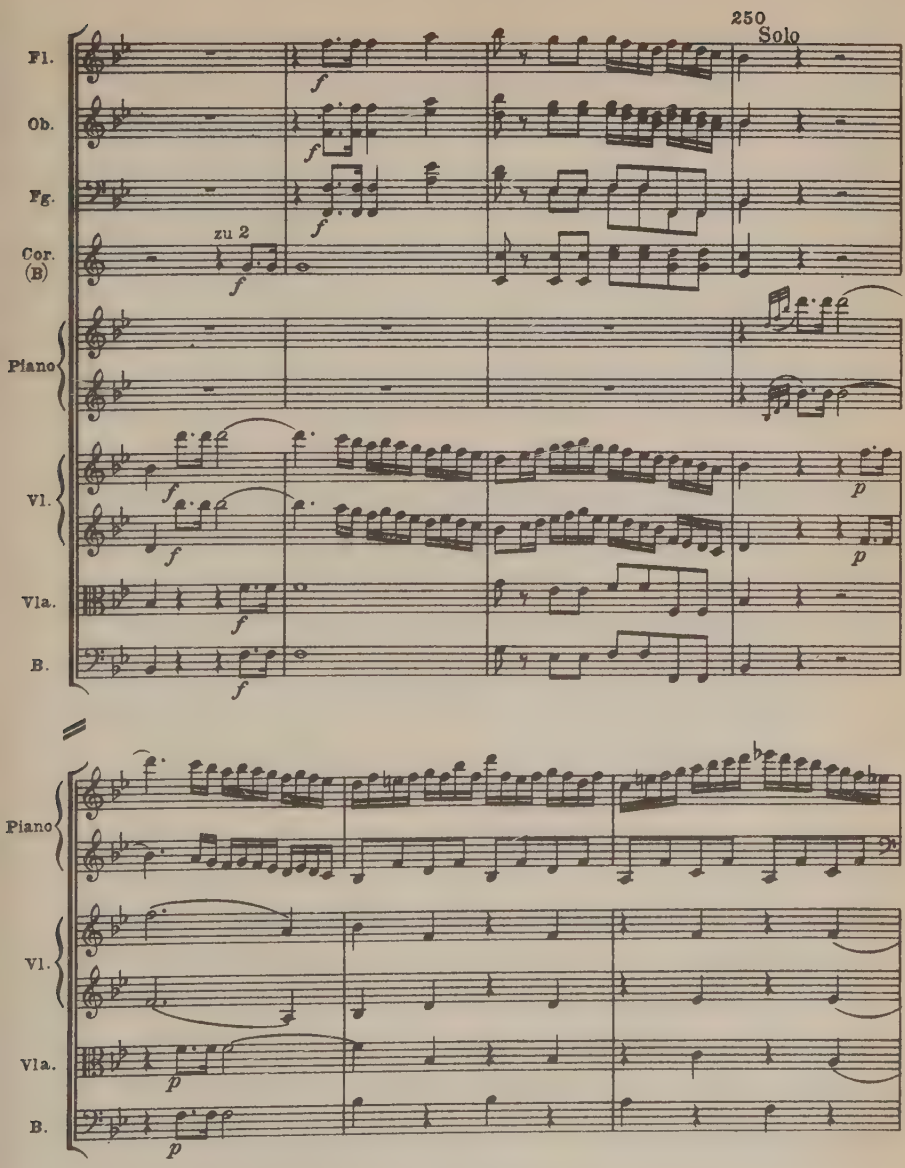

22
Fl.
Ob.
Fg.
Piano
B
210
Fl.
Ob.
Fg.
Piano
B.
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
B.
(p)
(p)
(p)

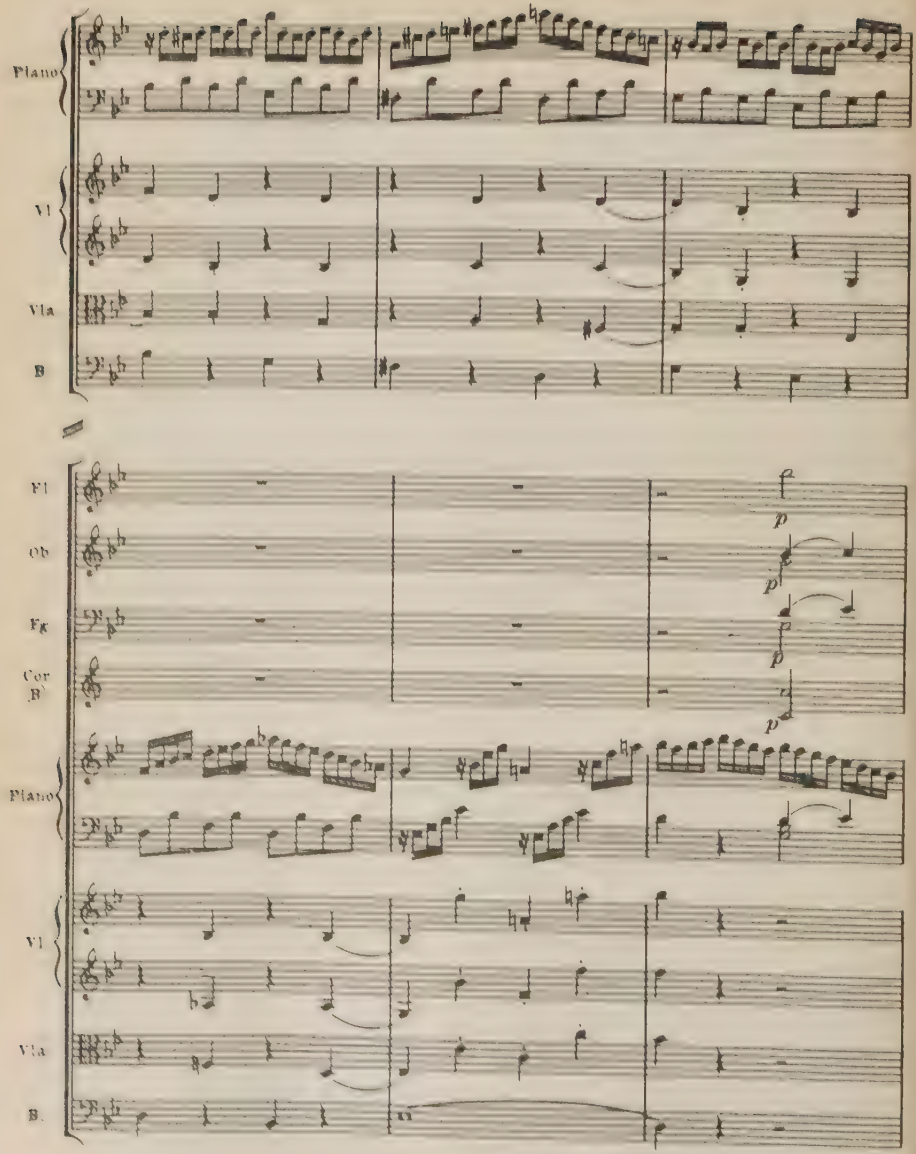

Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
B.
1.
1.
zu 2
Fl.
Ob.
Cor. (B)
Piano
Vl.
Vla.
B.

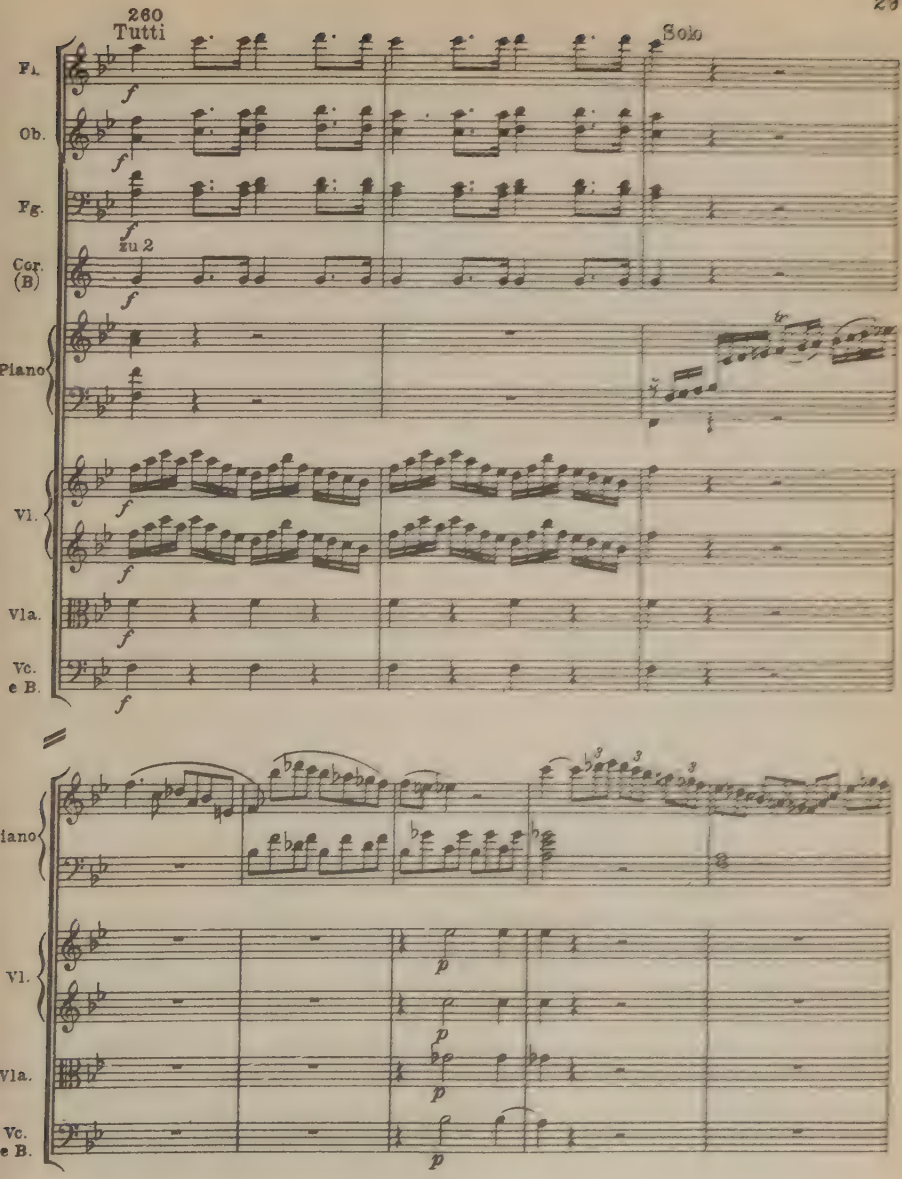

220
Piano
Vl.
Vla.
B.
Fl.
Ob.
Fg.
1.
1.
p
Piano
Vl.
Vla.
B.

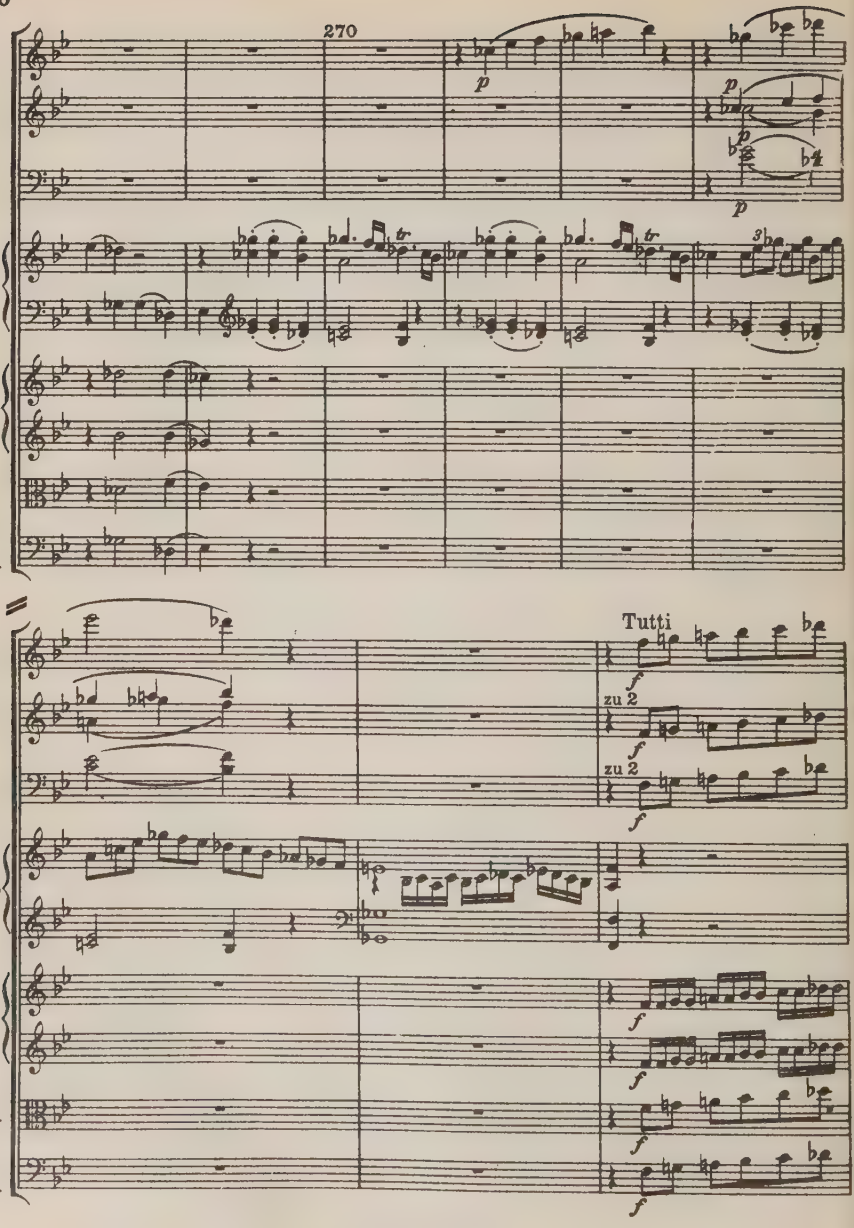

Ob.
Fg.
Piano
Vl.
Vla.
B.
1.
230

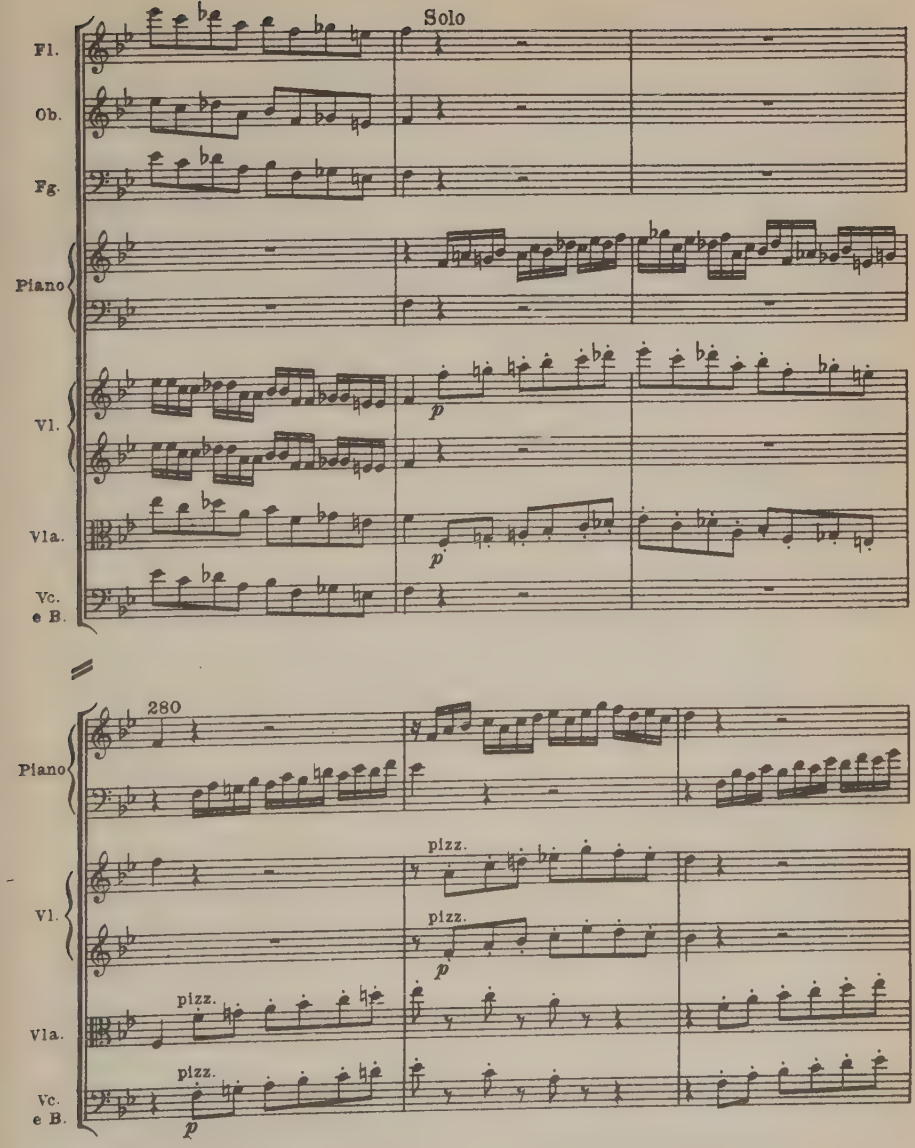

Tutti
240
Fl.
Ob.
Fg.
Cor. (B)
zu 2
Piano
Vl.
Vla.
B.
p
f
zu 2

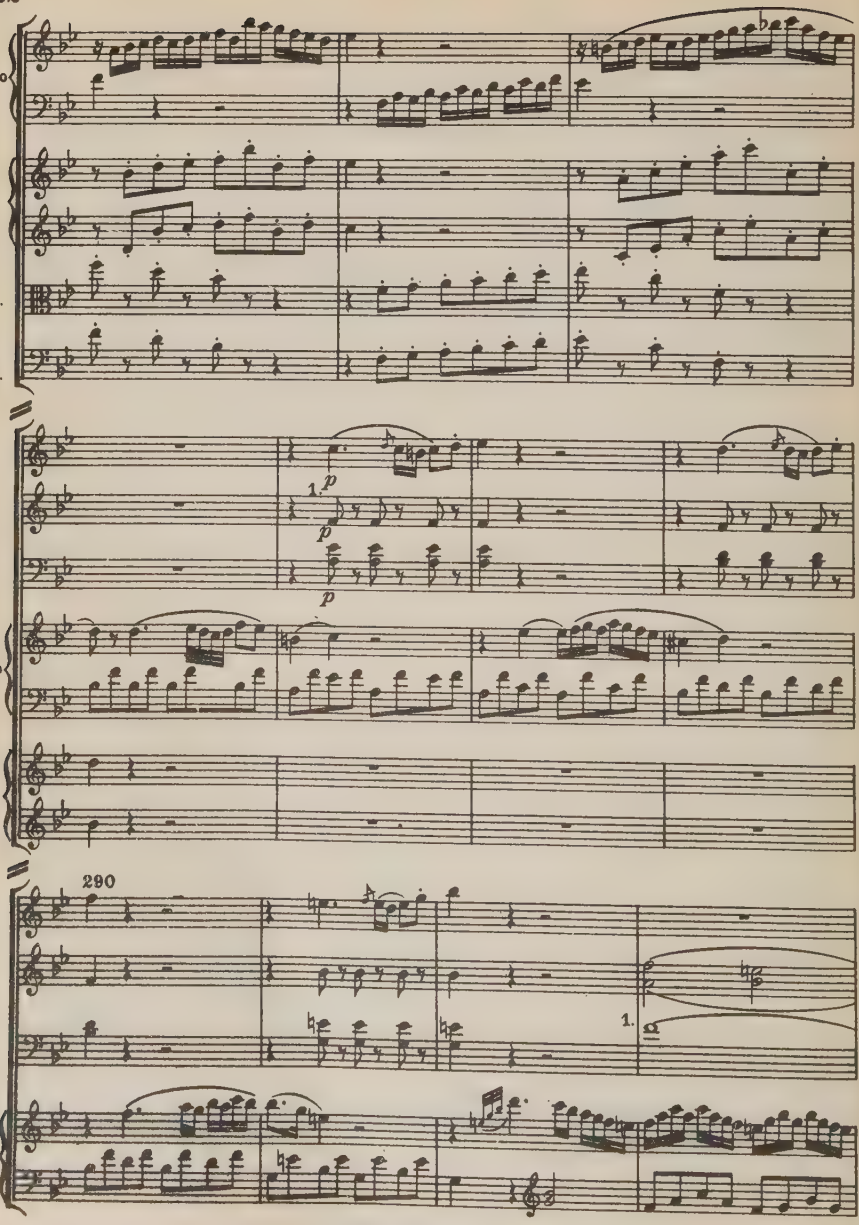

250
Solo
Fl.
Ob.
Fg.
Cor. (B)
zu 2
Piano
Vl.
Vla.
B.
Piano
Vl.
Vla.
B.

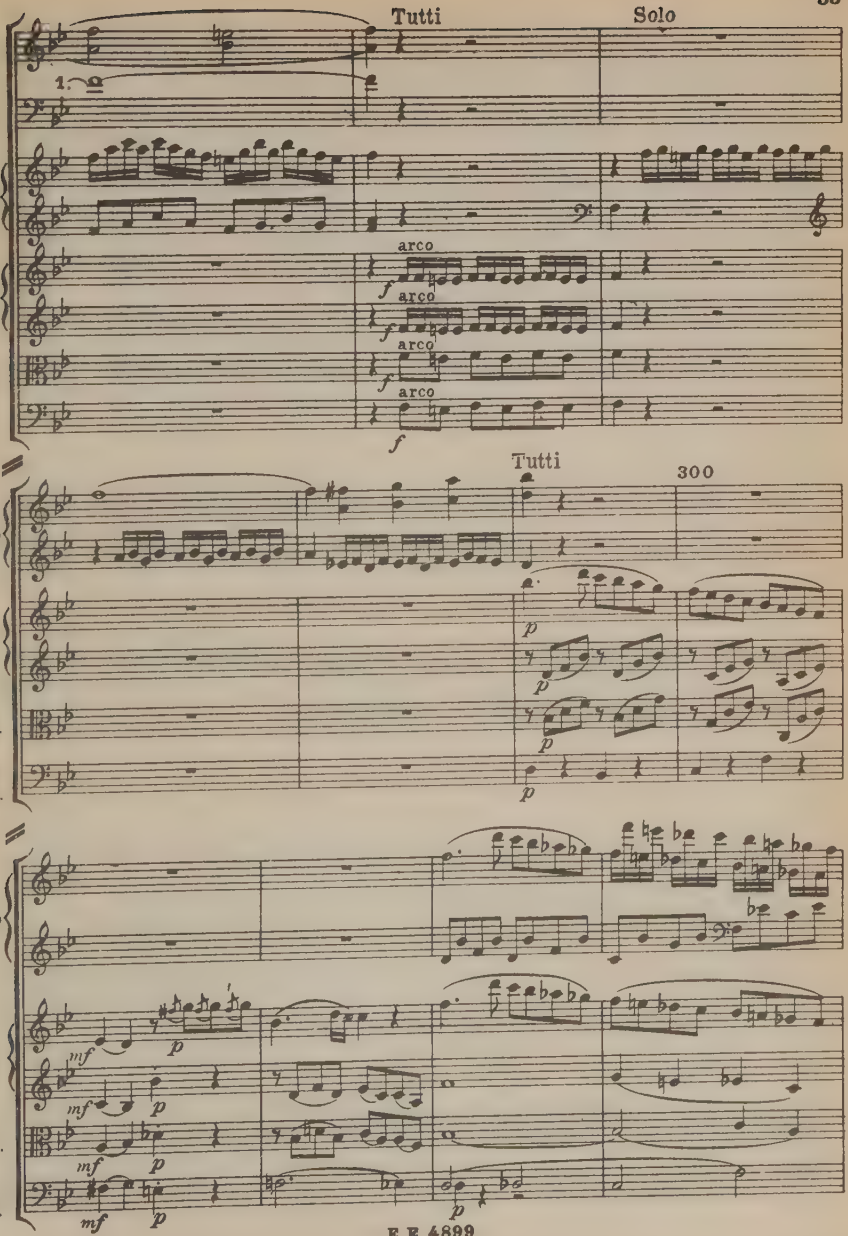

Piano
Vl
Vla
B
Fl
Ob
Fg
Cor
B♭
p
Piano
Vl
Vla
B.

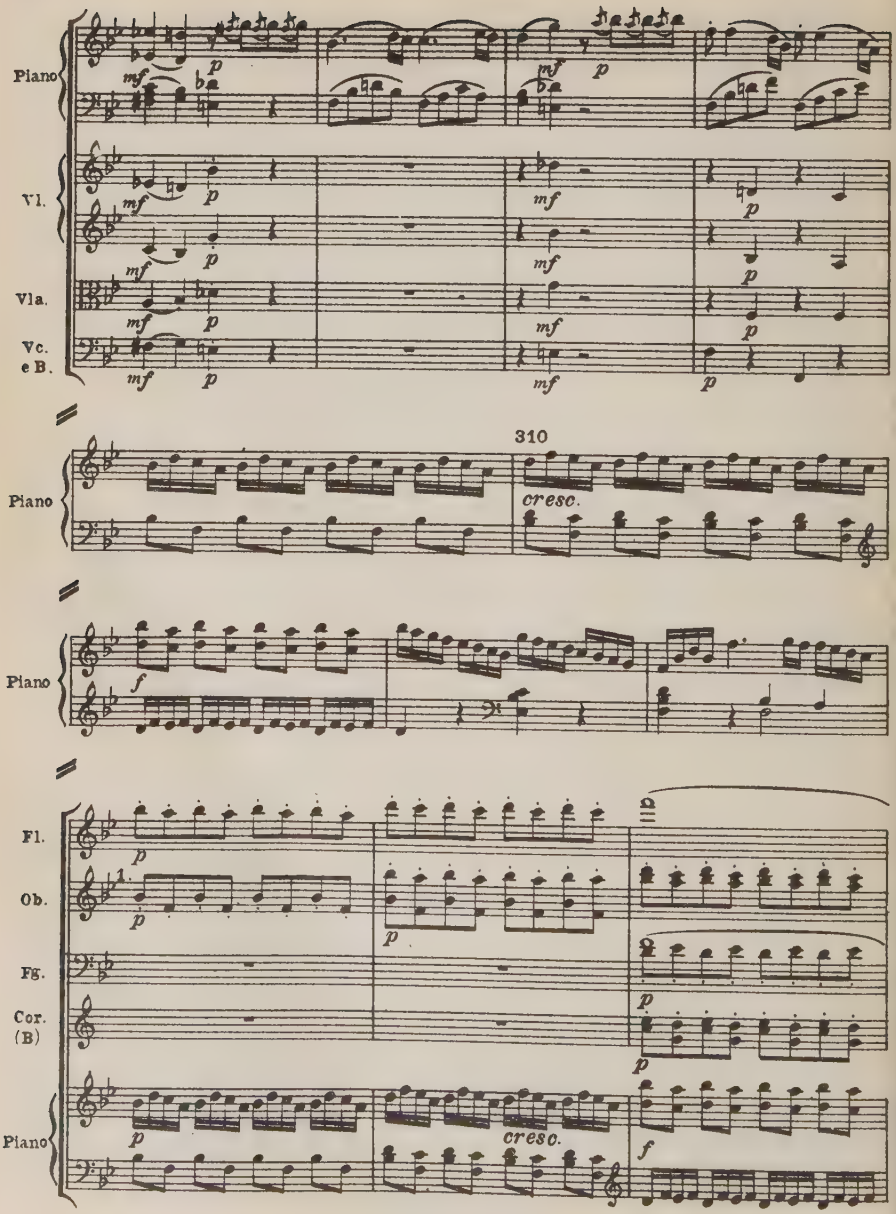

260
Tutti
Solo
Fl.
Ob.
Fg.
Cor. (B)
zu 2
Piano
Vl.
Vla.
Vc. e B.
f
p

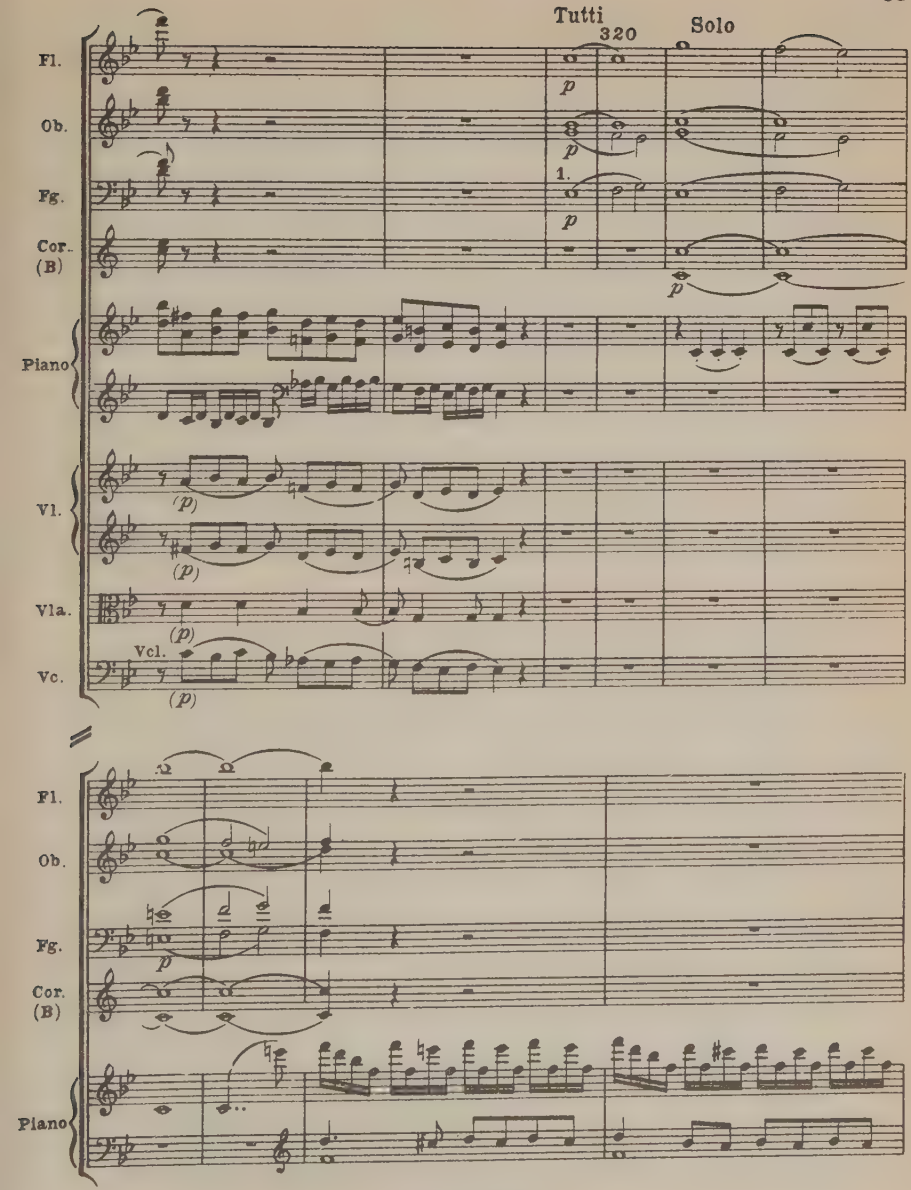

270
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
p
tr
3
Tutti
zu 2
f

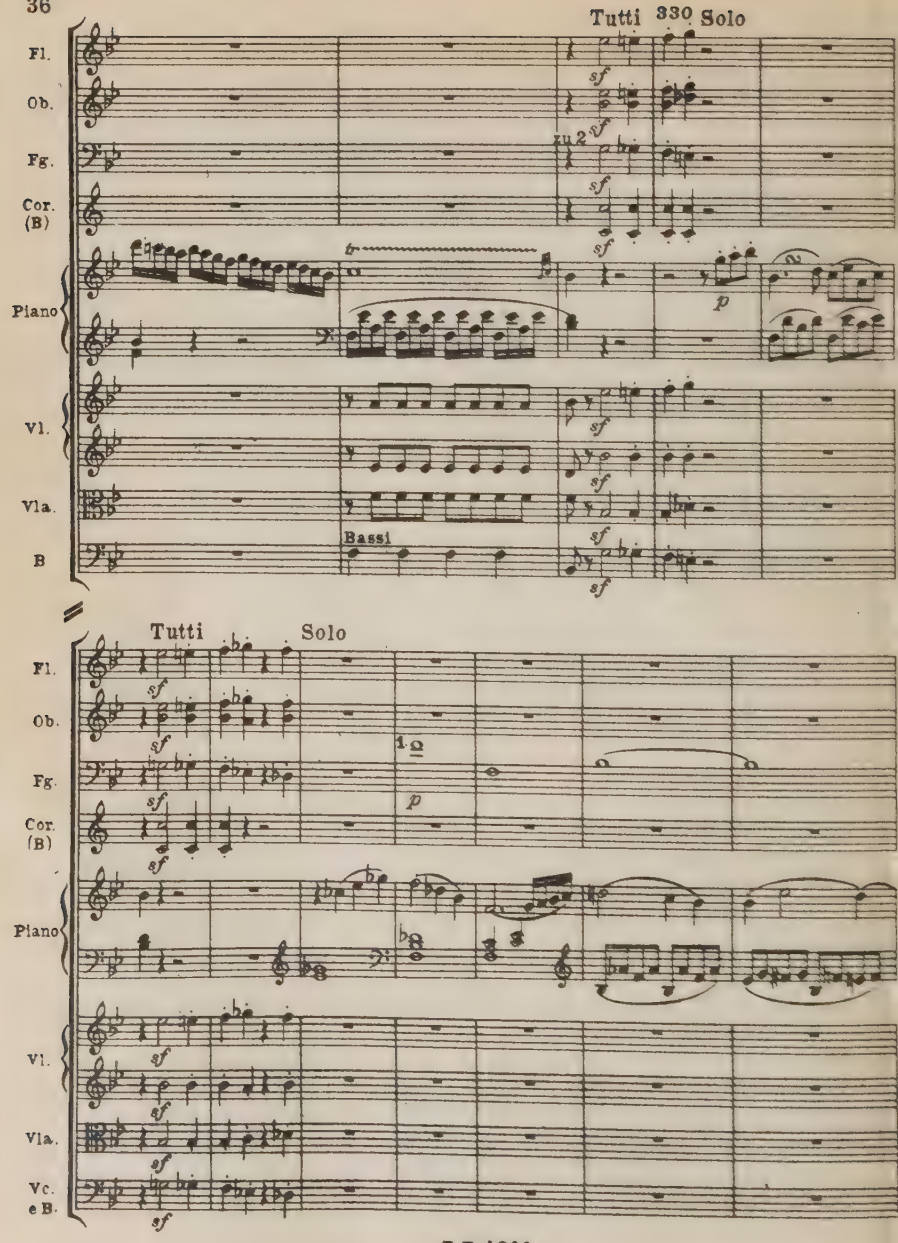

Solo
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
p
280
Piano
pizz.
Vl.
pizz.
p
pizz.
Vla.
pizz.
Vc.
e B.
p

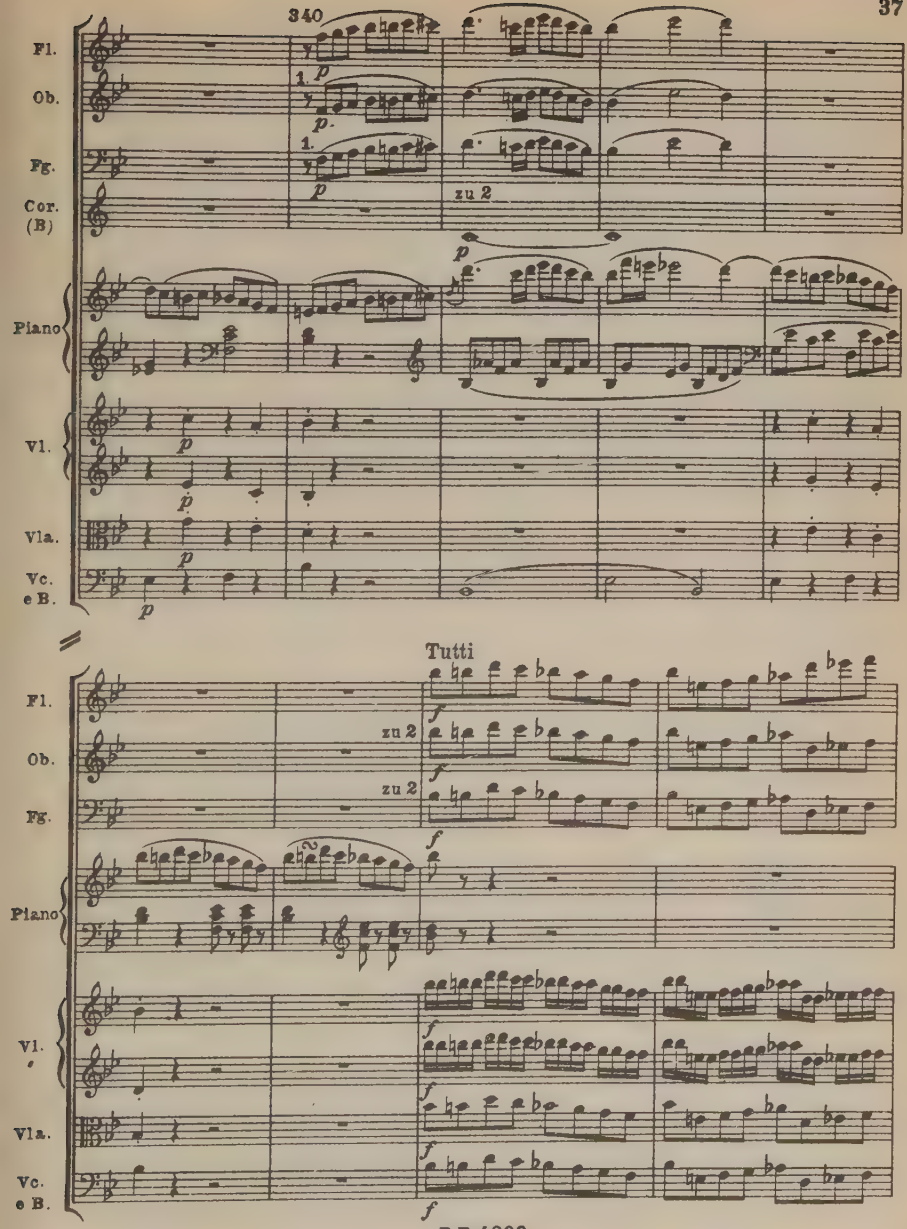

Piano
Vl.
Vla.
Vc.
e B.
Fl.
Ob.
Fg.
Piano
Vl.
290
Fl.
Ob.
Fg.
Piano

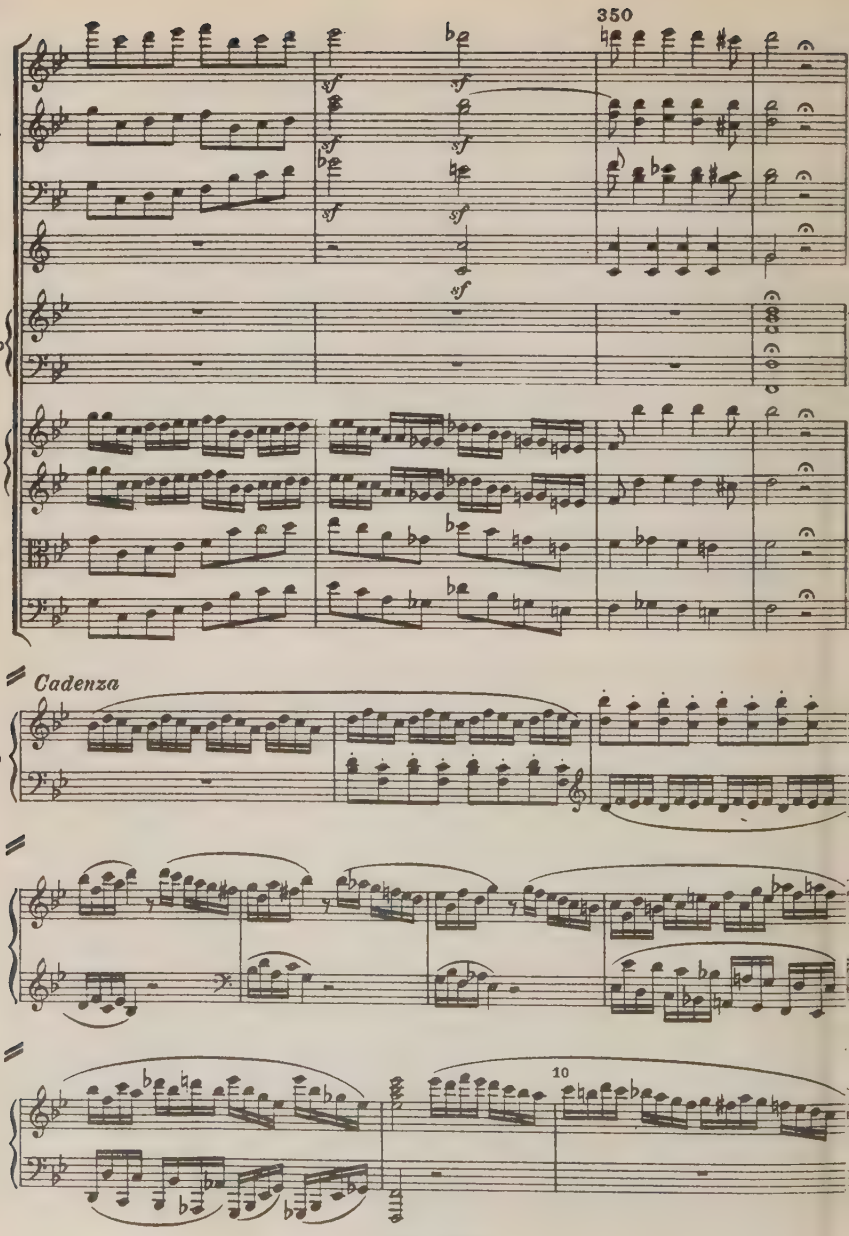

Tutti
Solo
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
arco
arco
arco
arco
f
Tutti
300
p
mf

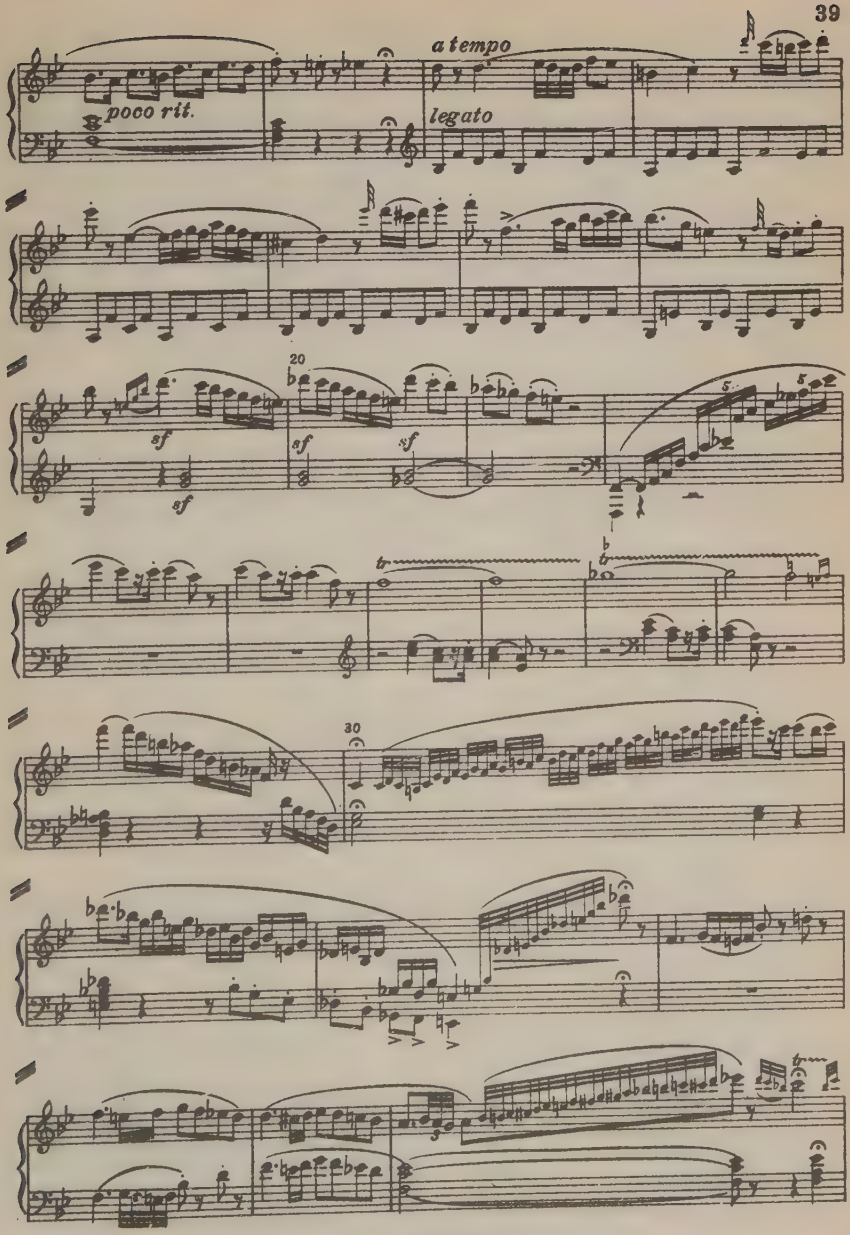

Piano
Vl.
Vla.
Vc. e B.
310
cresc.
Piano
Piano
Fl.
Ob.
Fg.
Cor. (B)
Piano
cresc.

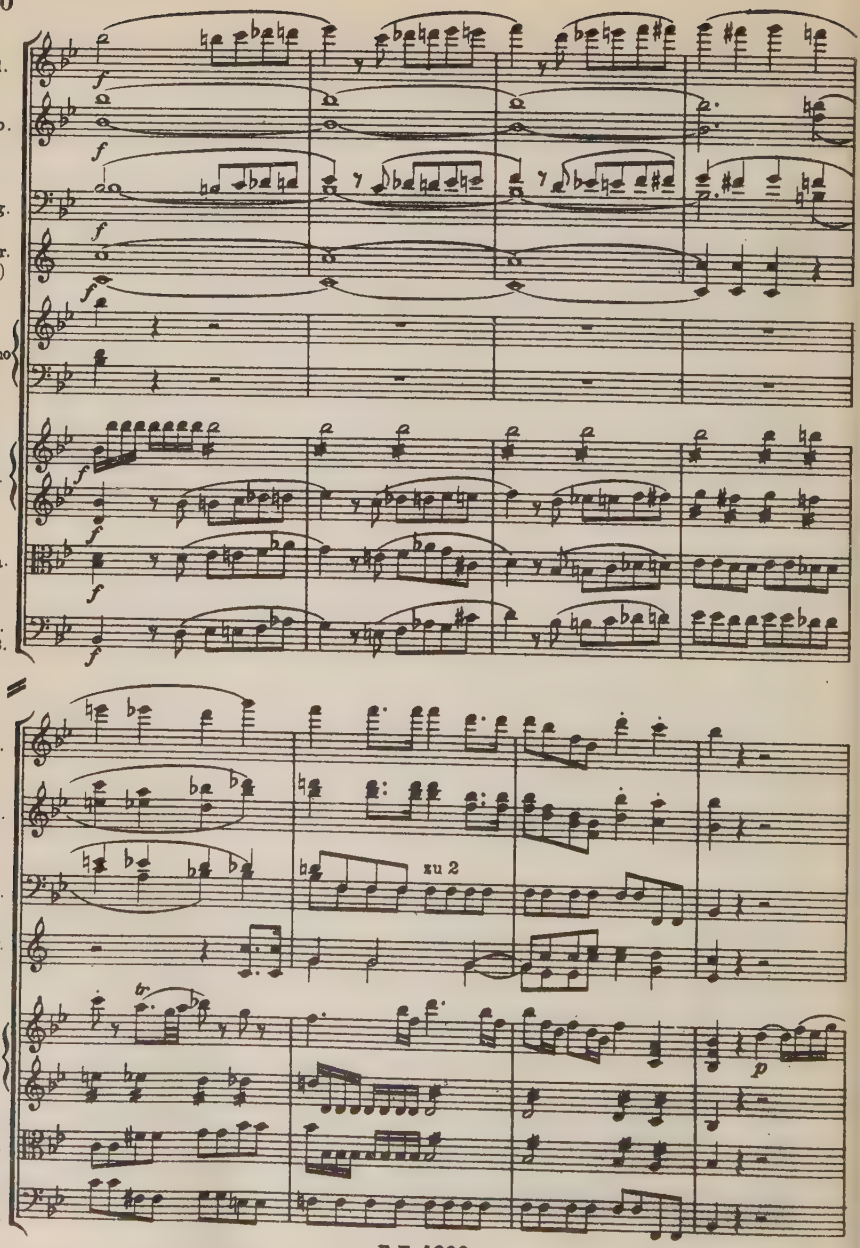

Tutti
320
Solo
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
Vcl.
Vc.
p
1.
(p)

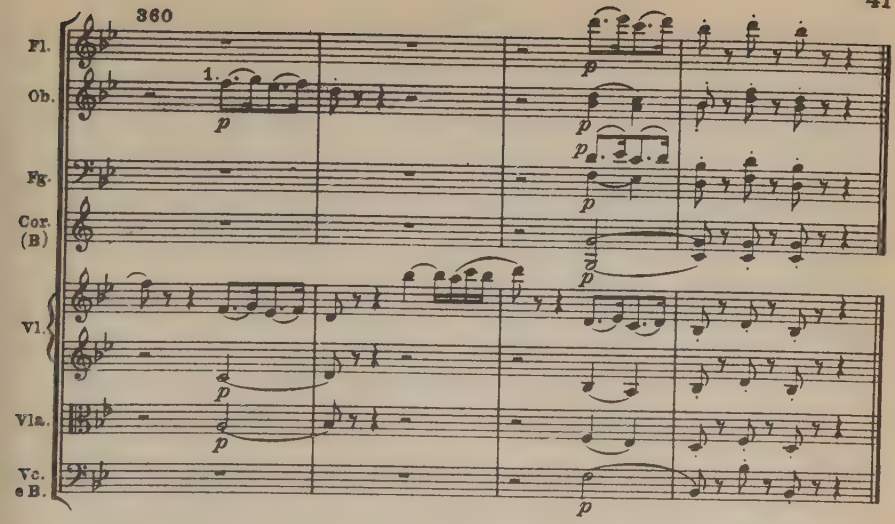

Tutti
330
Solo
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
B
Bassi
sf
p
Tutti
Solo
Vc. e B.


340
Fl.
Ob.
Fg.
Cor. (B)
zu 2
Piano
Vl.
Vla.
Vc. e B.
Tutti
zu 2
zu 2

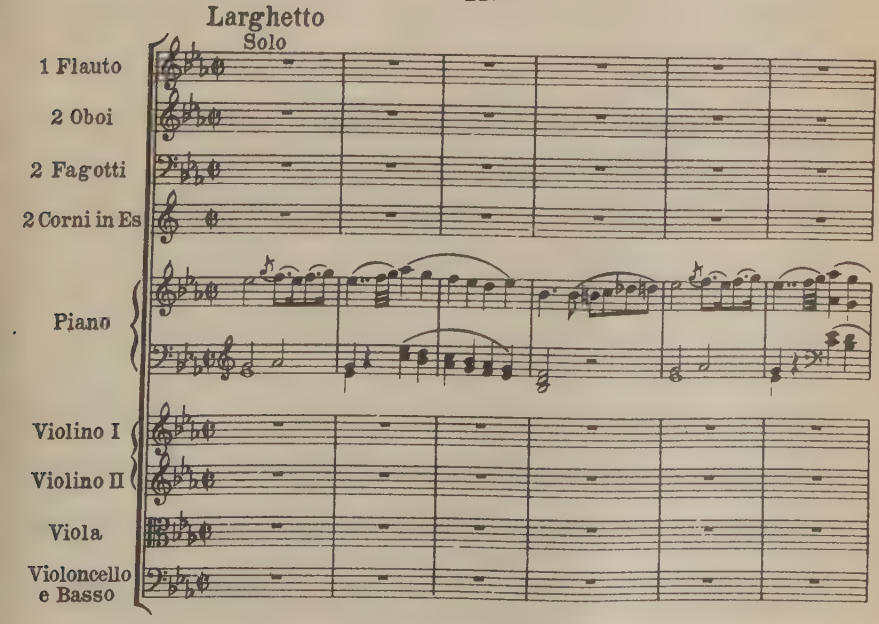

350
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
Vc. e B.
Cadenza
Piano
10

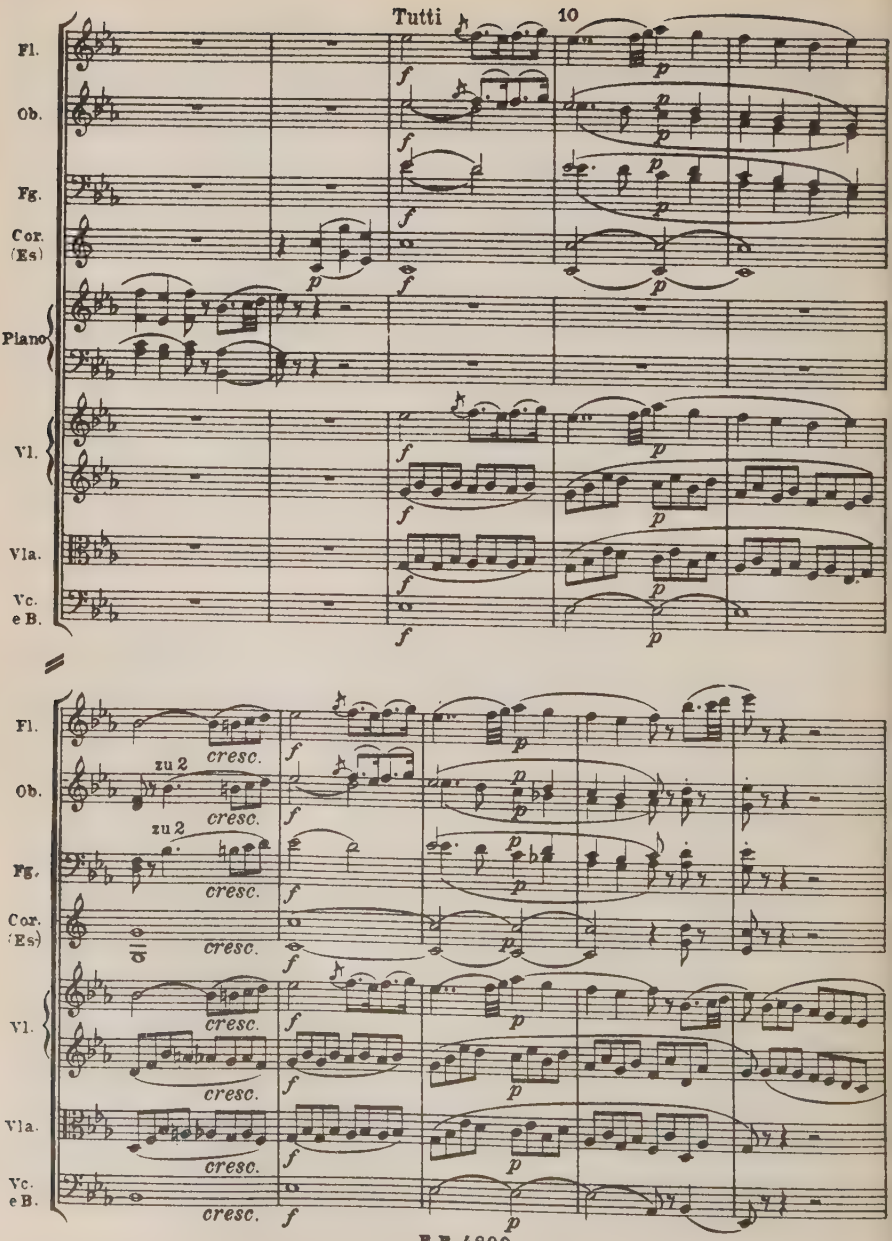

poco rit.
a tempo
legato
20
sf
sf
sf
sf
30

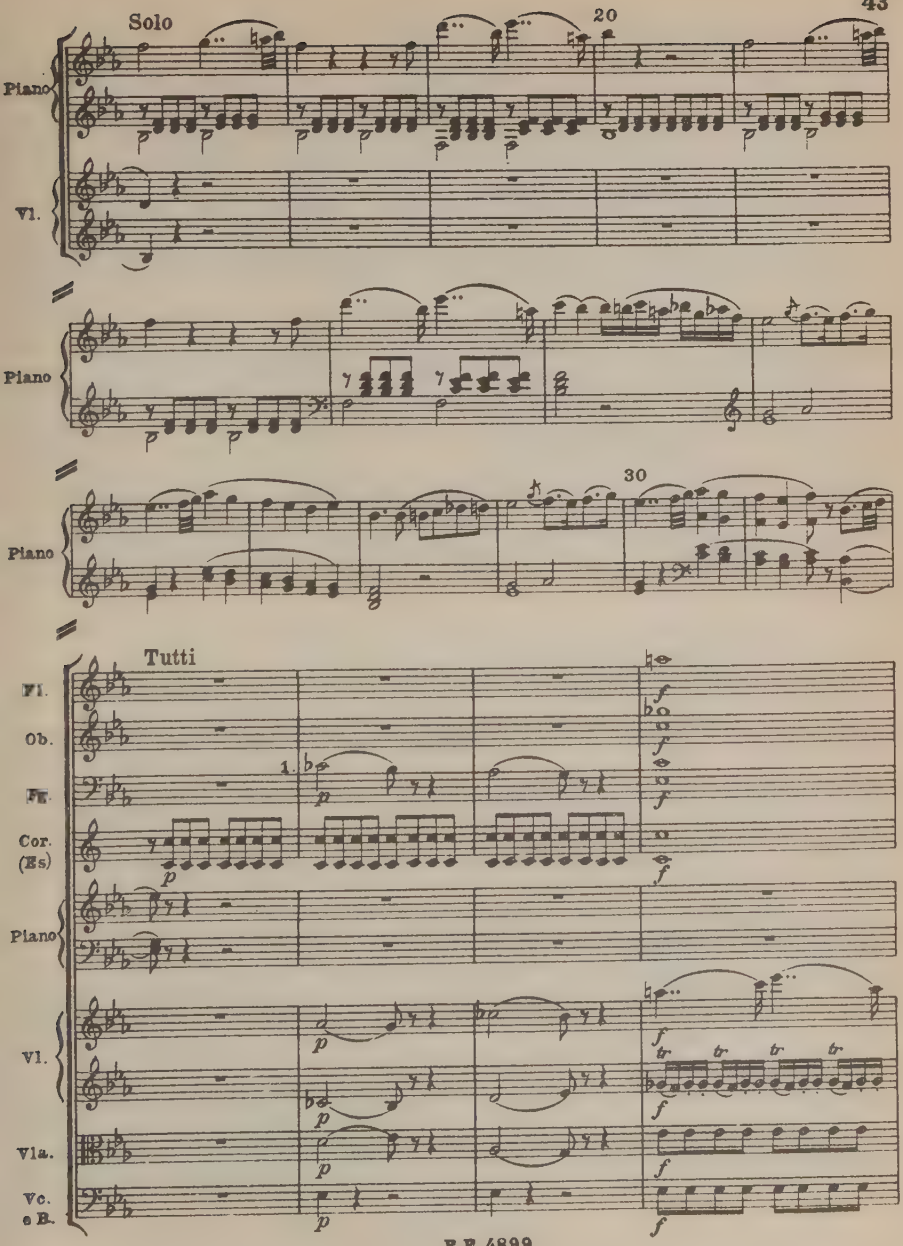

Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
Vc. e B.
zu 2
p

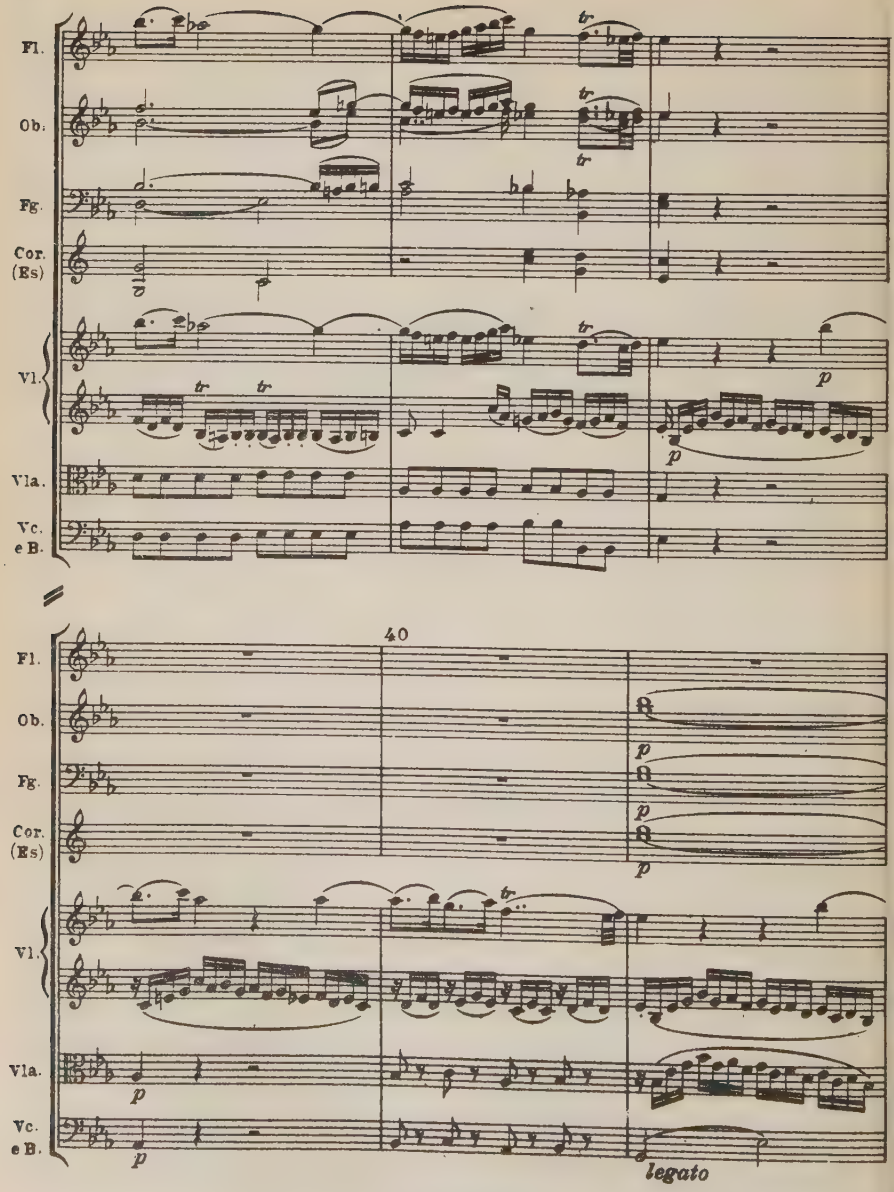

360
Fl.
Ob.
Fg.
Cor. (B)
Vl.
Vla.
Vc. e B.
1.
p

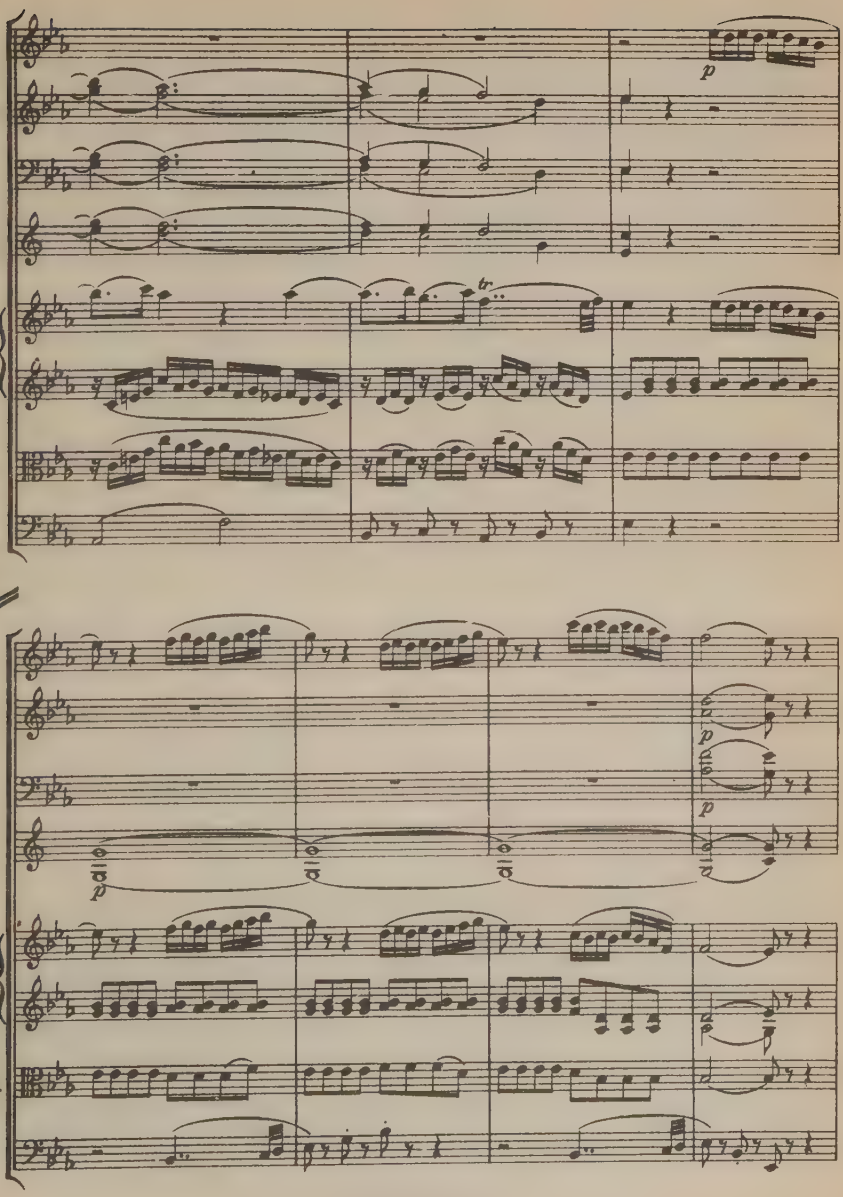
II.

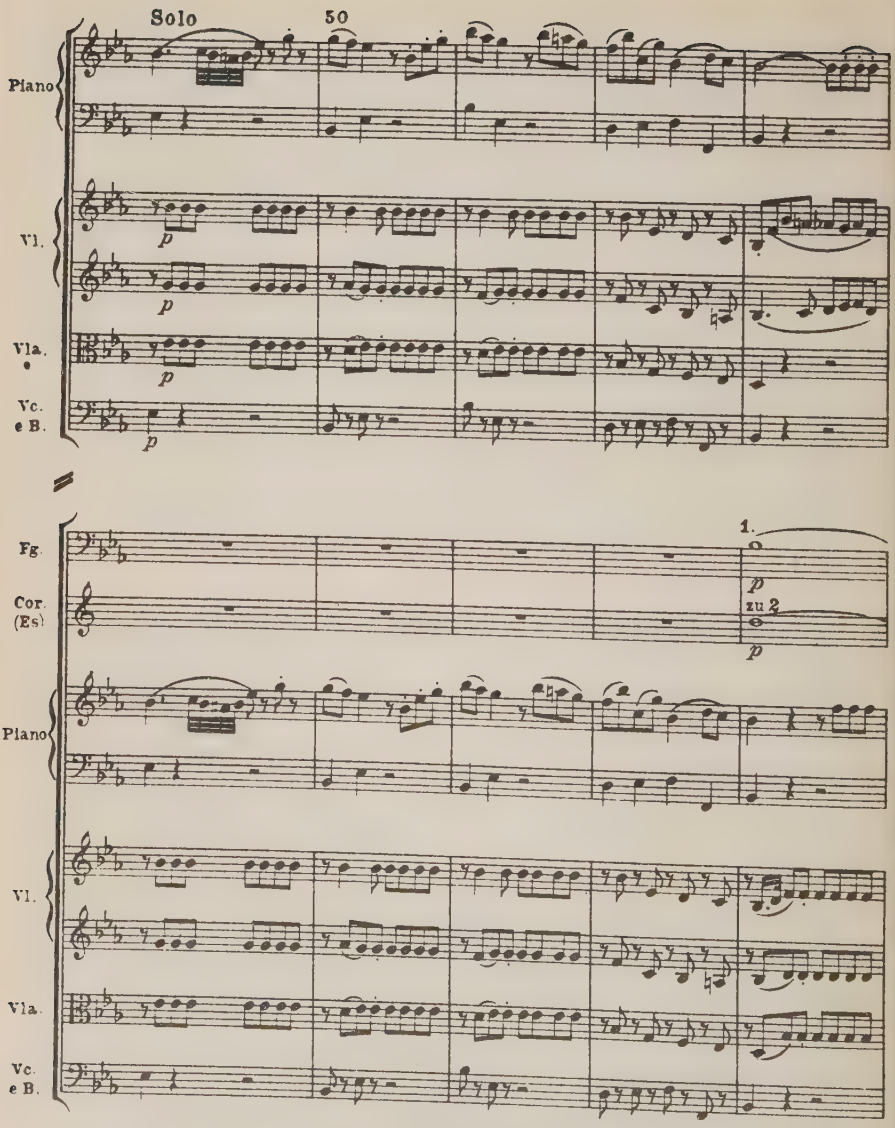

Larghetto
Solo
1 Flauto
2 Oboi
2 Fagotti
2 Corni in Es
Piano
Violino I
Violino II
Viola
Violoncello e Basso

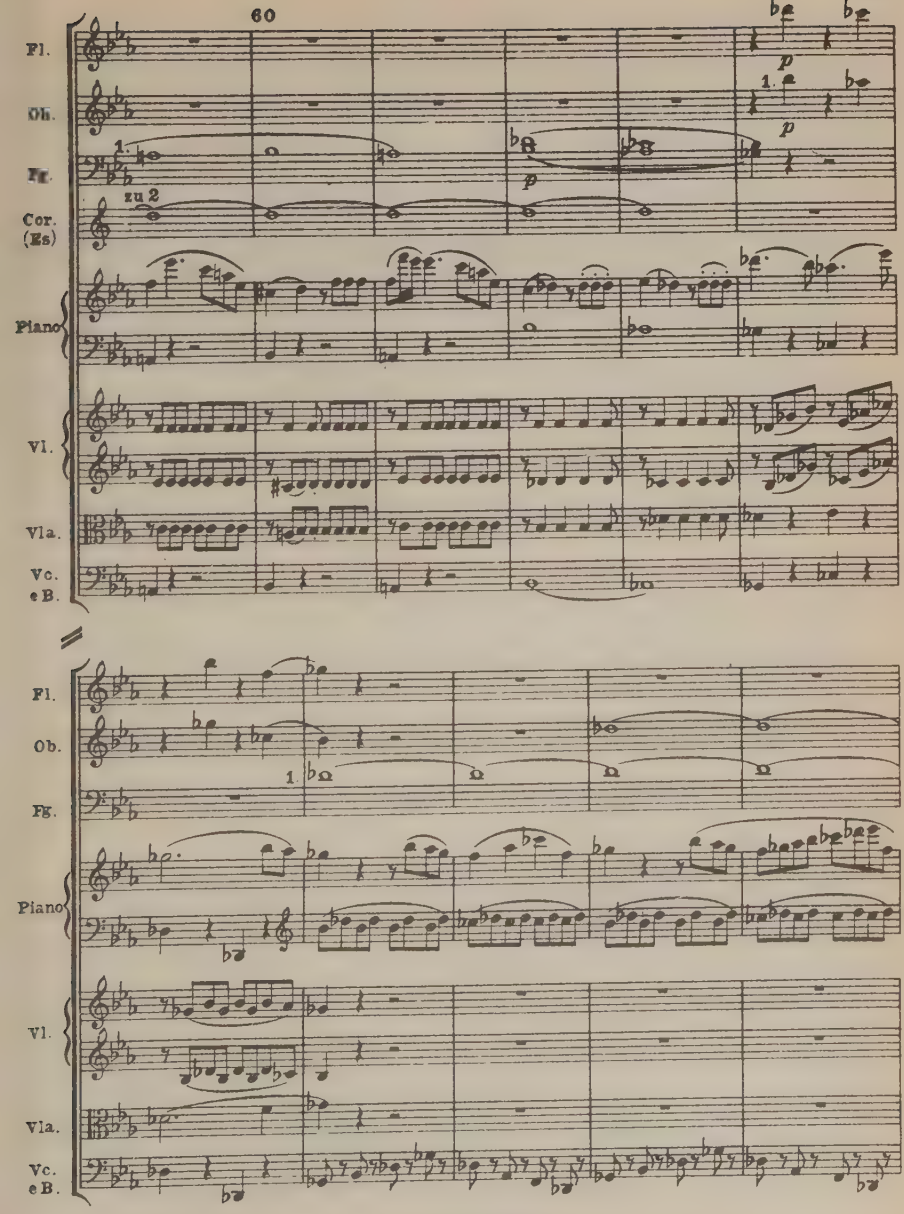

Tutti
10
Fl.
Ob.
Fg.
Cor. (Es)
Piano
Vl.
Vla.
Vc. e B.
zu 2
cresc.

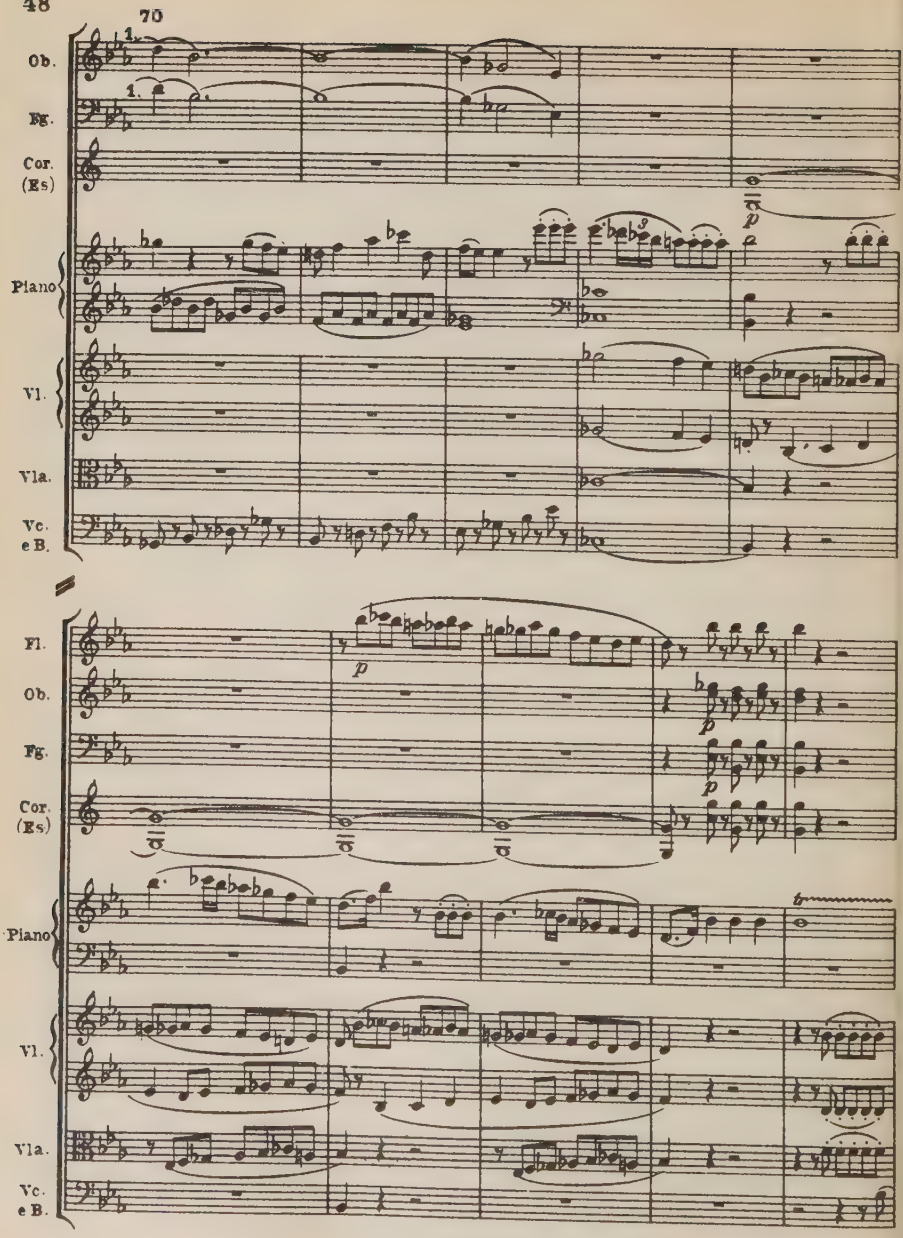

Solo
20
Piano
Vl.
Piano
30
Piano
Tutti
Vl.
Ob.
Fg.
Cor. (Es)
Piano
Vl.
Vla.
Vc. e B.

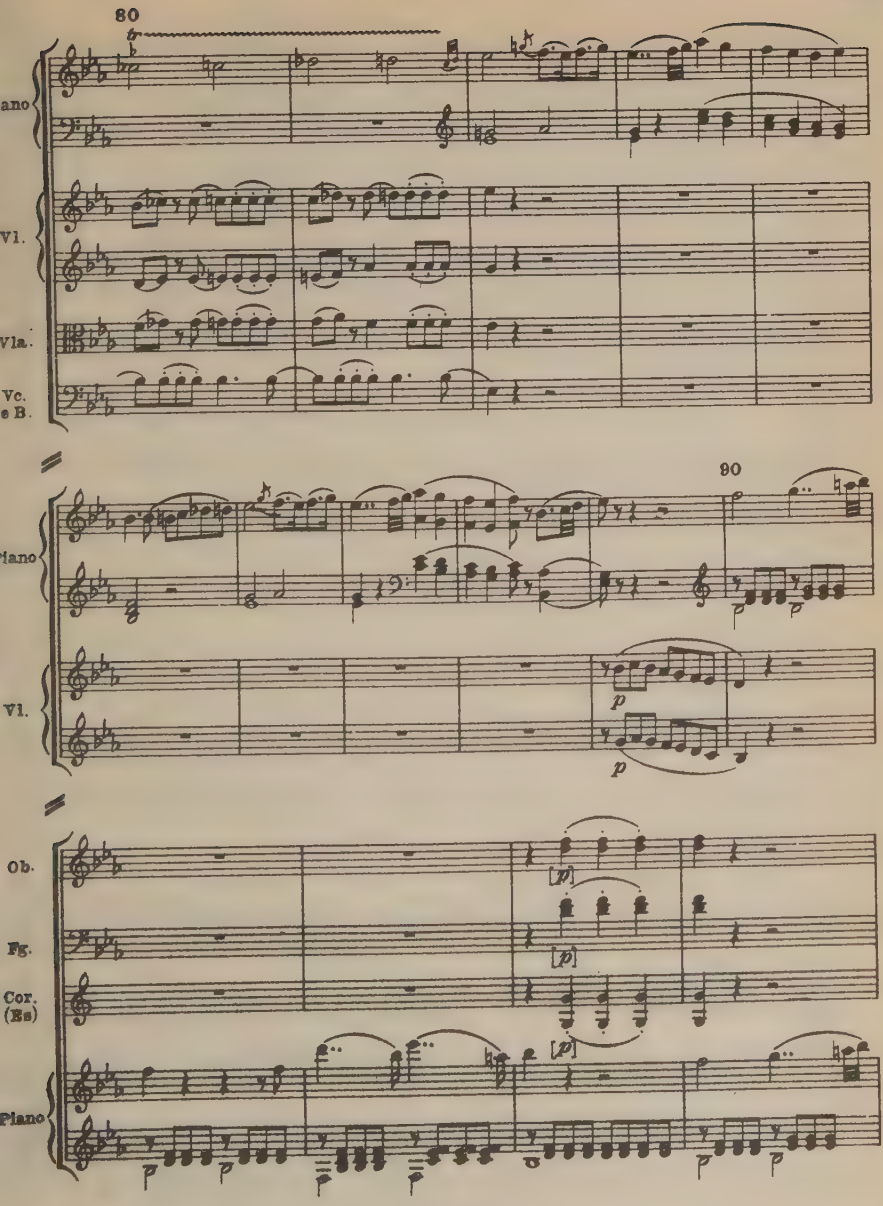

Fl.
Ob.
Fg.
Cor. (Es)
Vl.
Vla.
Vc. e B.
tr
p
40
legato

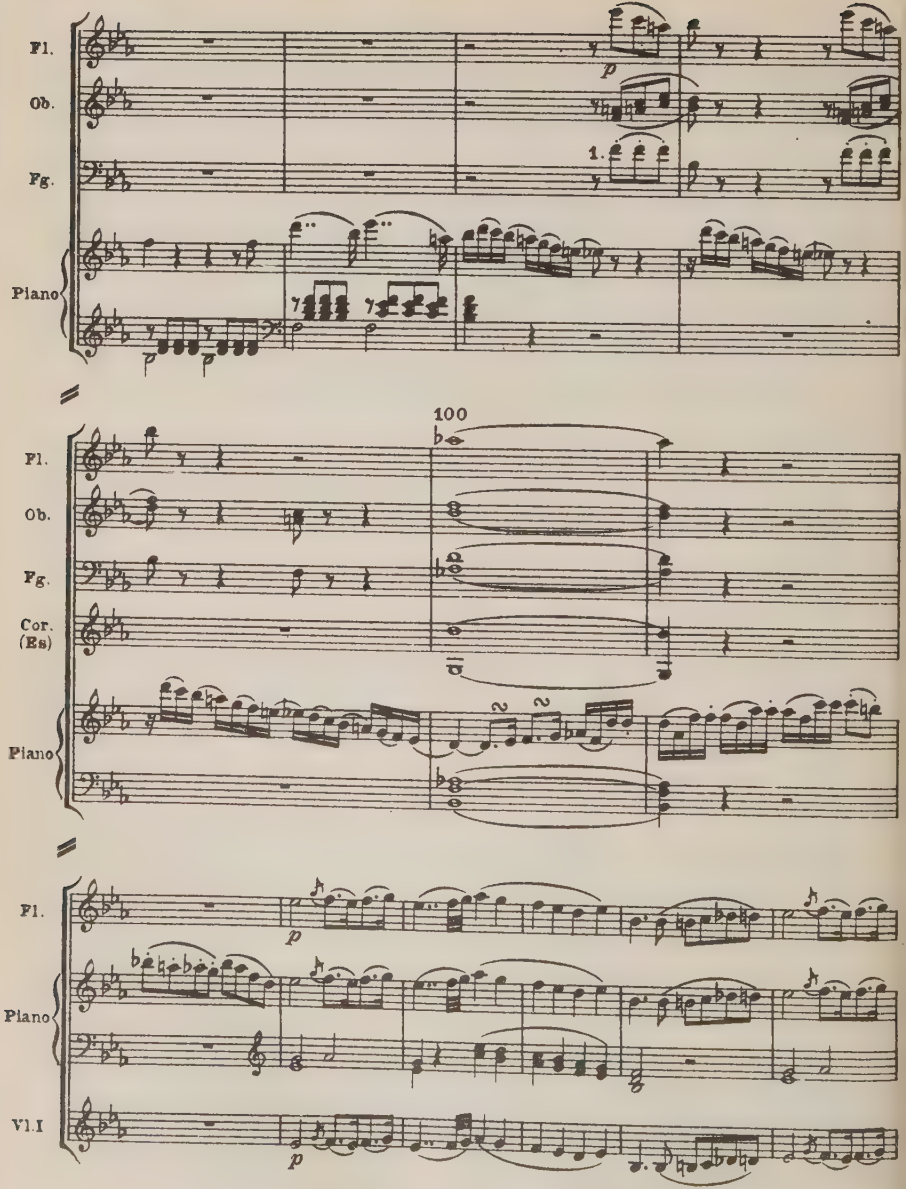

Fl.
Ob.
Fg.
Cor. (Es)
Vl.
Vla.
Vc. e B.
p
tr
Fl.
Ob.
Fg.
Cor. (Es)
Vl.
Vla.
Vc. e B.
p
p
p

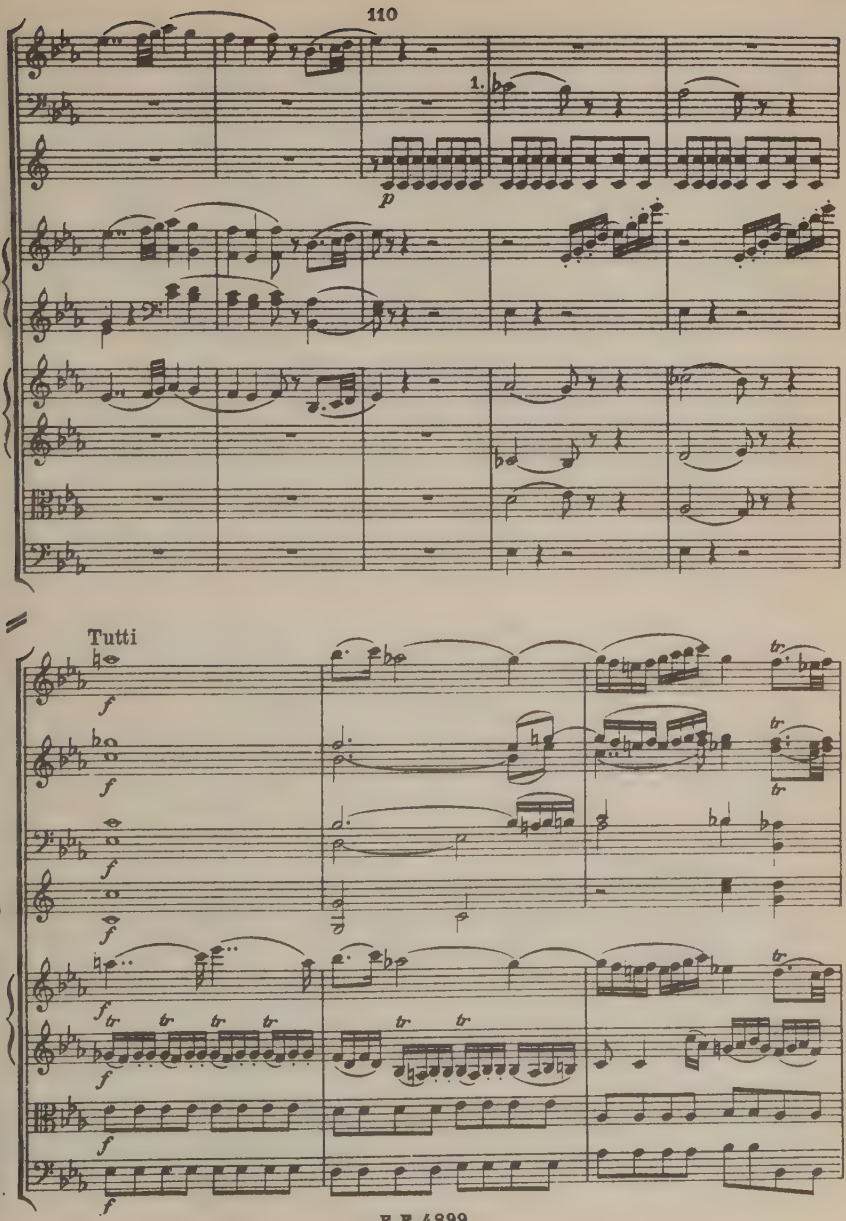

Solo
50
Piano
Vl.
Vla.
Vc.
e B.
p
Fg.
Cor.
(Es)
1.
zu 2
Piano
Vl.
Vla.
Vc.
e B.

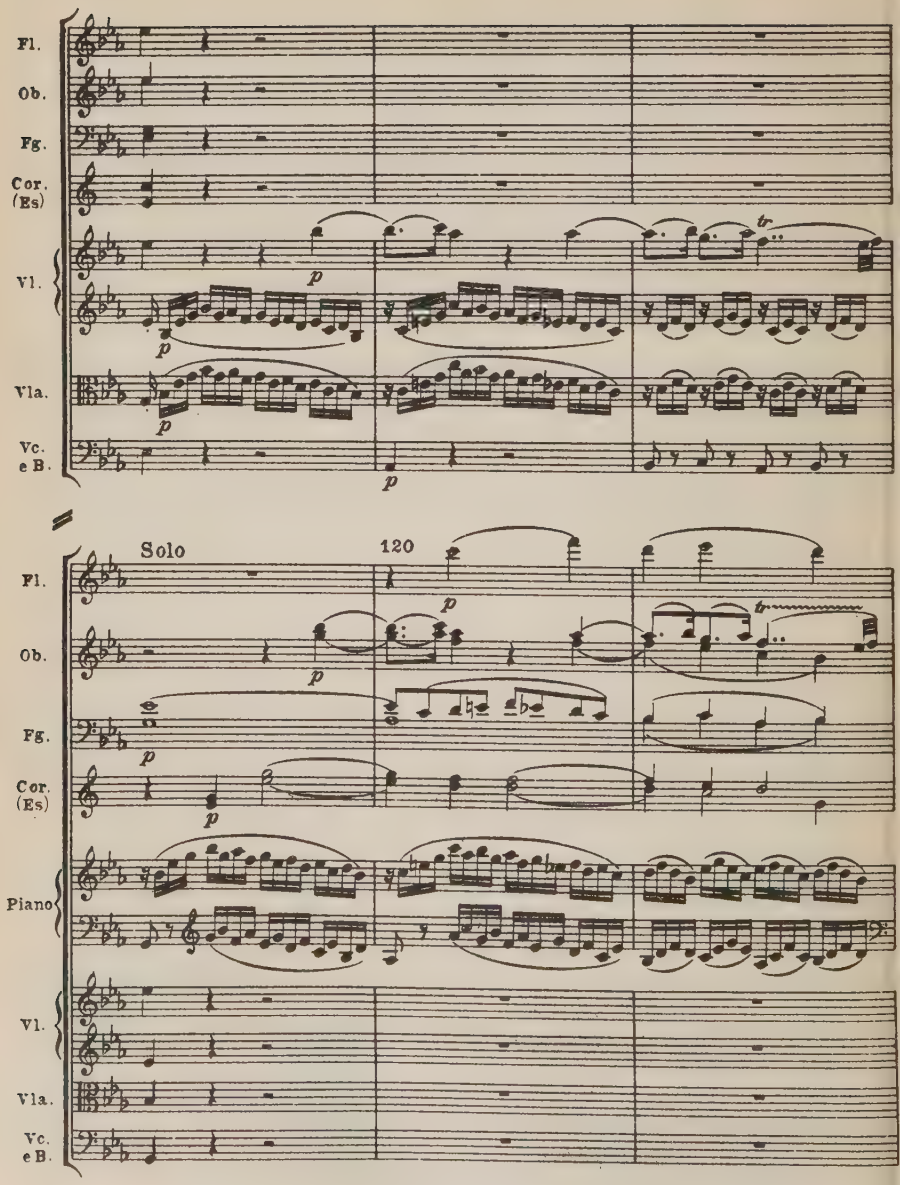

60
Fl.
Ob.
Fg.
Cor. (Es)
zu 2
Piano
Vl.
Vla.
Vc. eB.
p
1.
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc. eB.

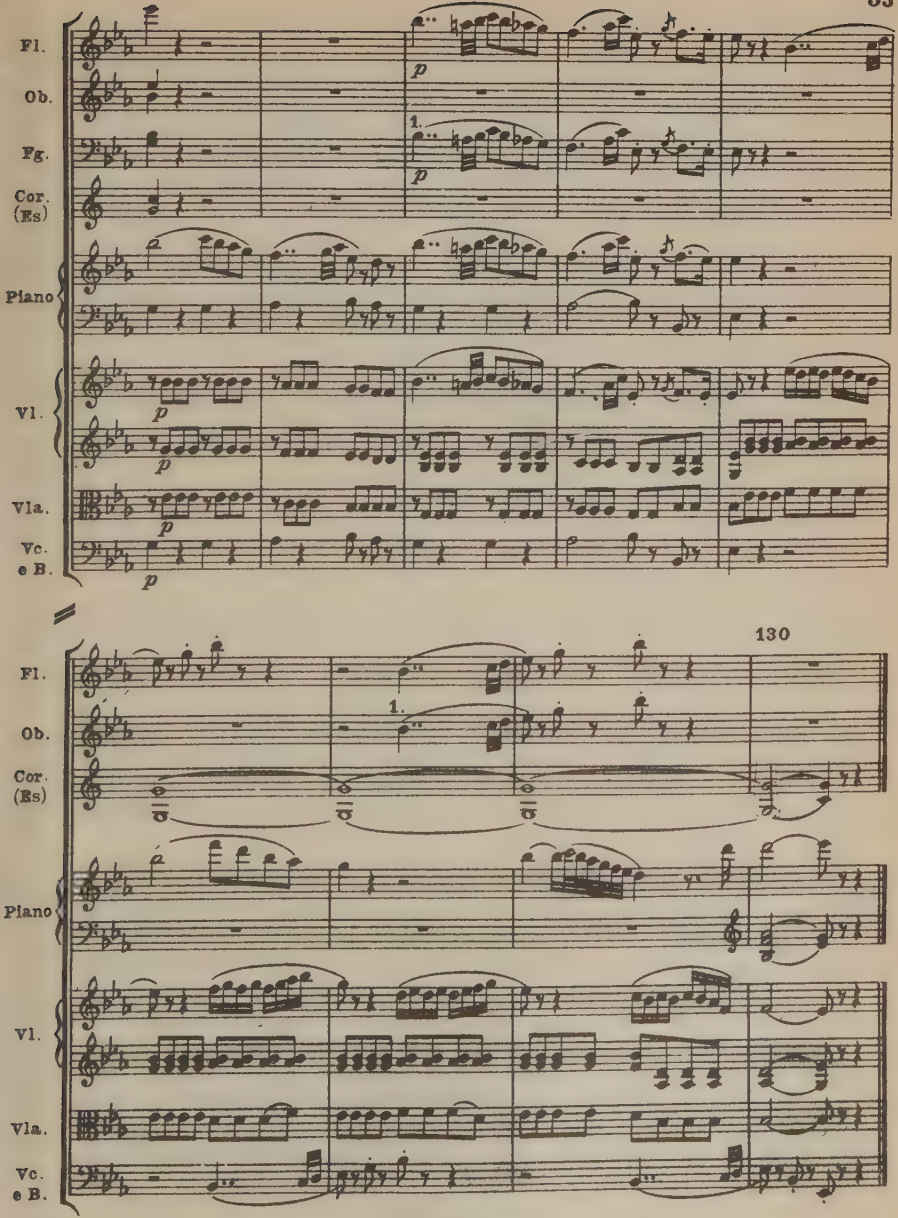

70
Ob.
Fg.
Cor. (Es)
Piano
Vl.
Vla.
Vc. e B.
Fl.
Ob.
Fg.
Cor. (Es)
Piano
Vl.
Vla.
Vc. e B.


80
ano
Vl.
Vla.
Vc.
e B.
90
iano
Vl.
Ob.
Fg.
Cor.
(Es)
Piano

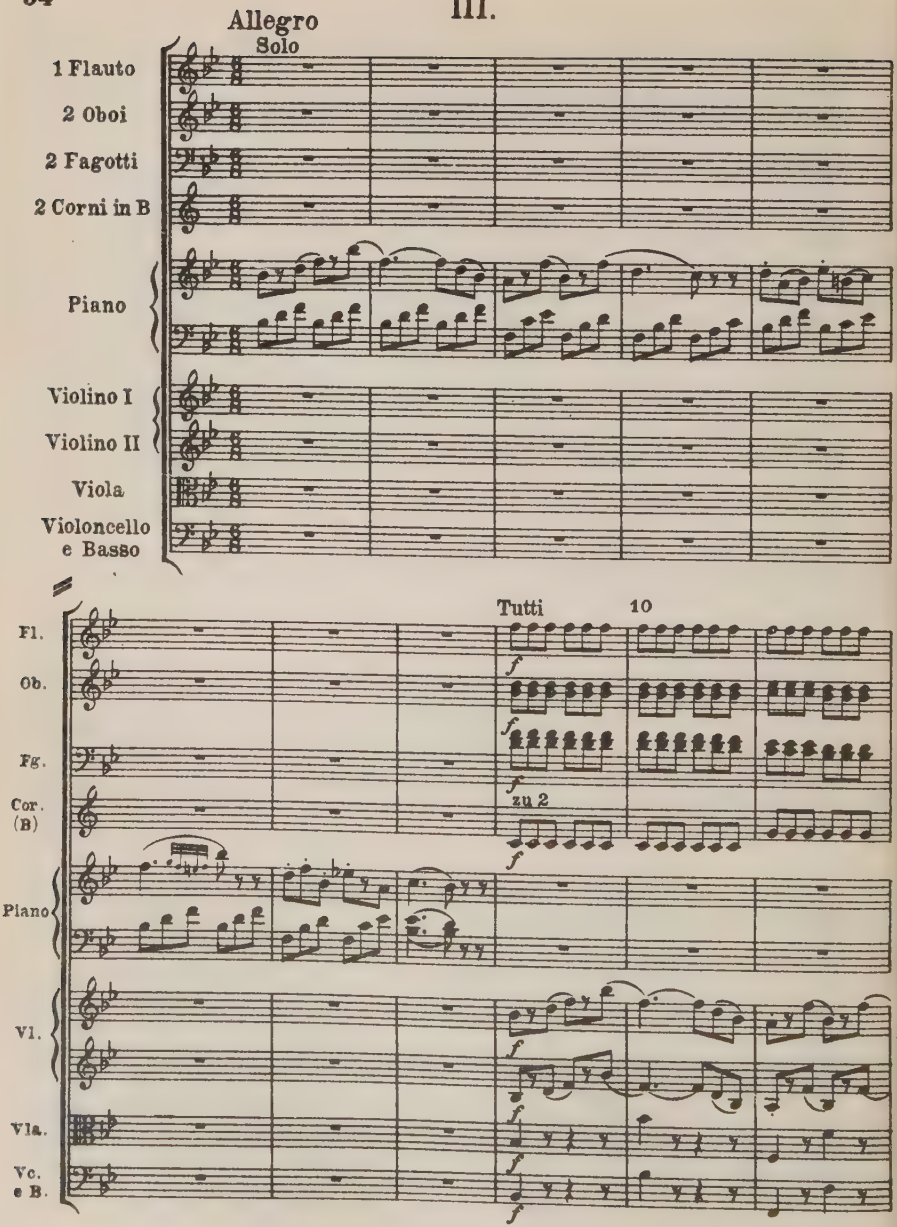

Fl.
Ob.
Fg.
Piano
p
1.
100
Cor. (Es)
Vl.I

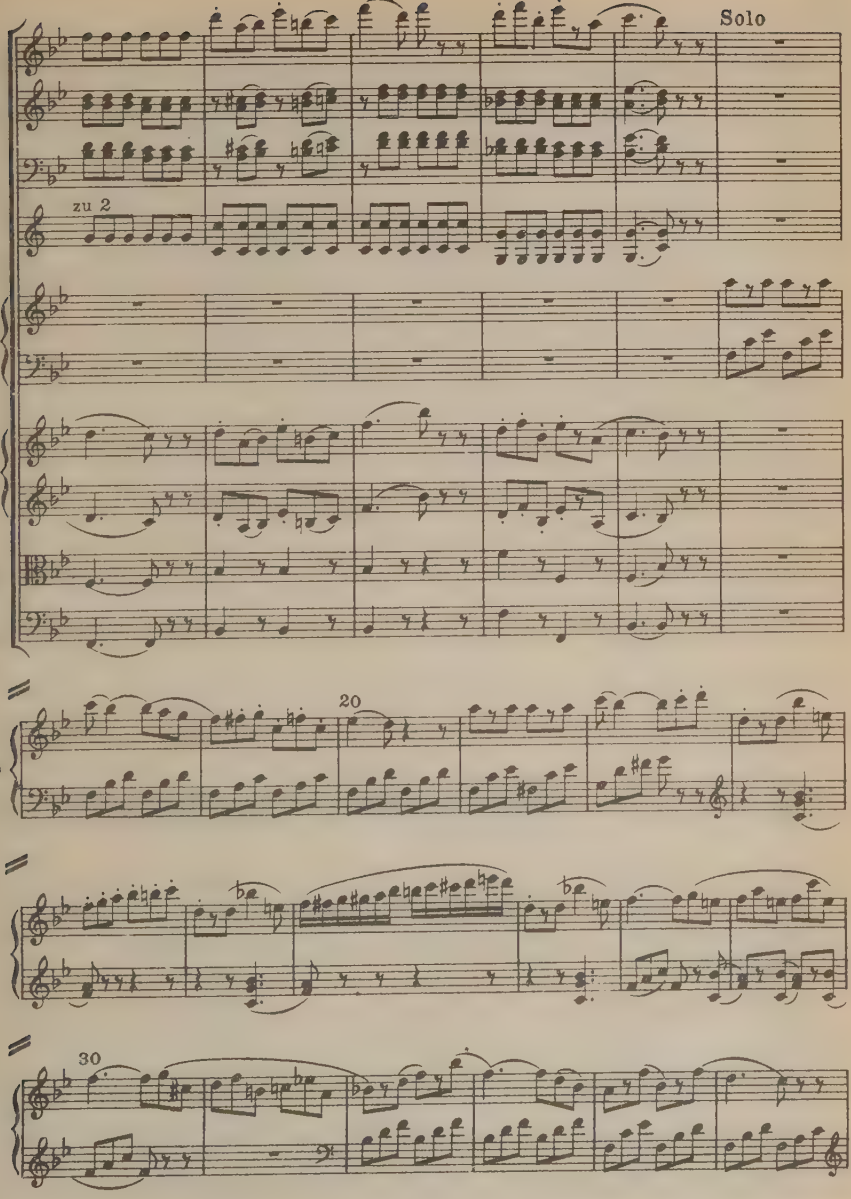

110
1.
p
Tutti
f
tr

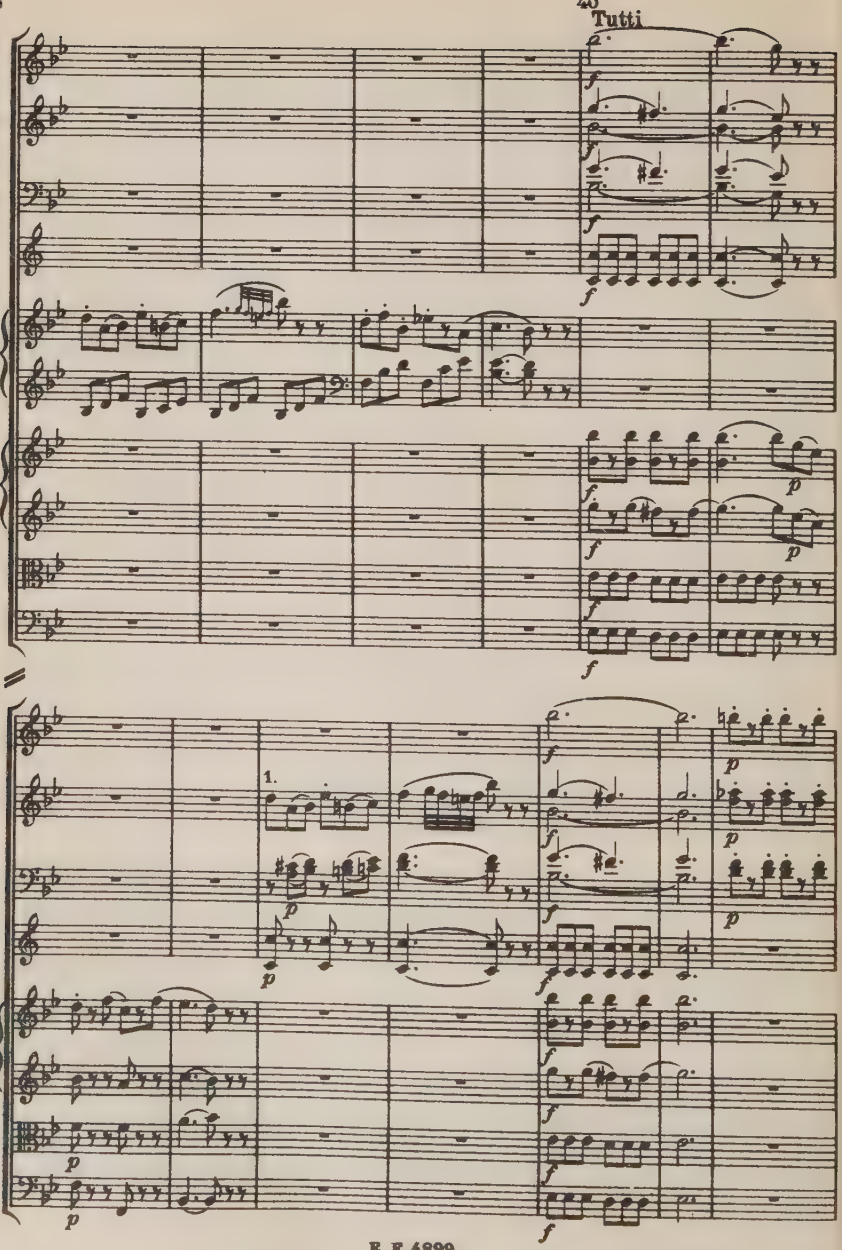

Fl.
Ob.
Fg.
Cor. (Es)
Vl.
Vla.
Vc. e B.
p
tr
Solo
120
Piano

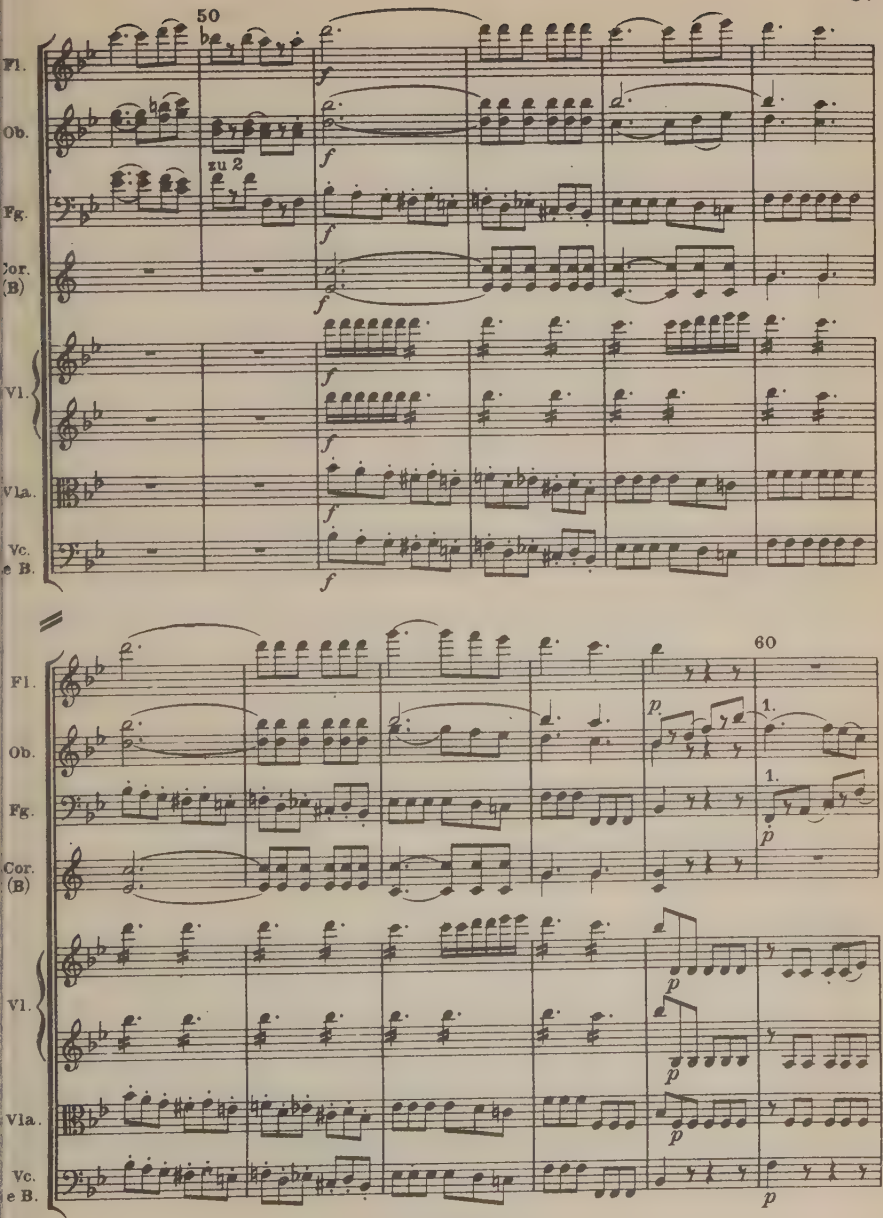

Fl.
Ob.
Fg.
Cor. (Es)
Piano
Vl.
Vla.
Vc. e B.
p
1.
130

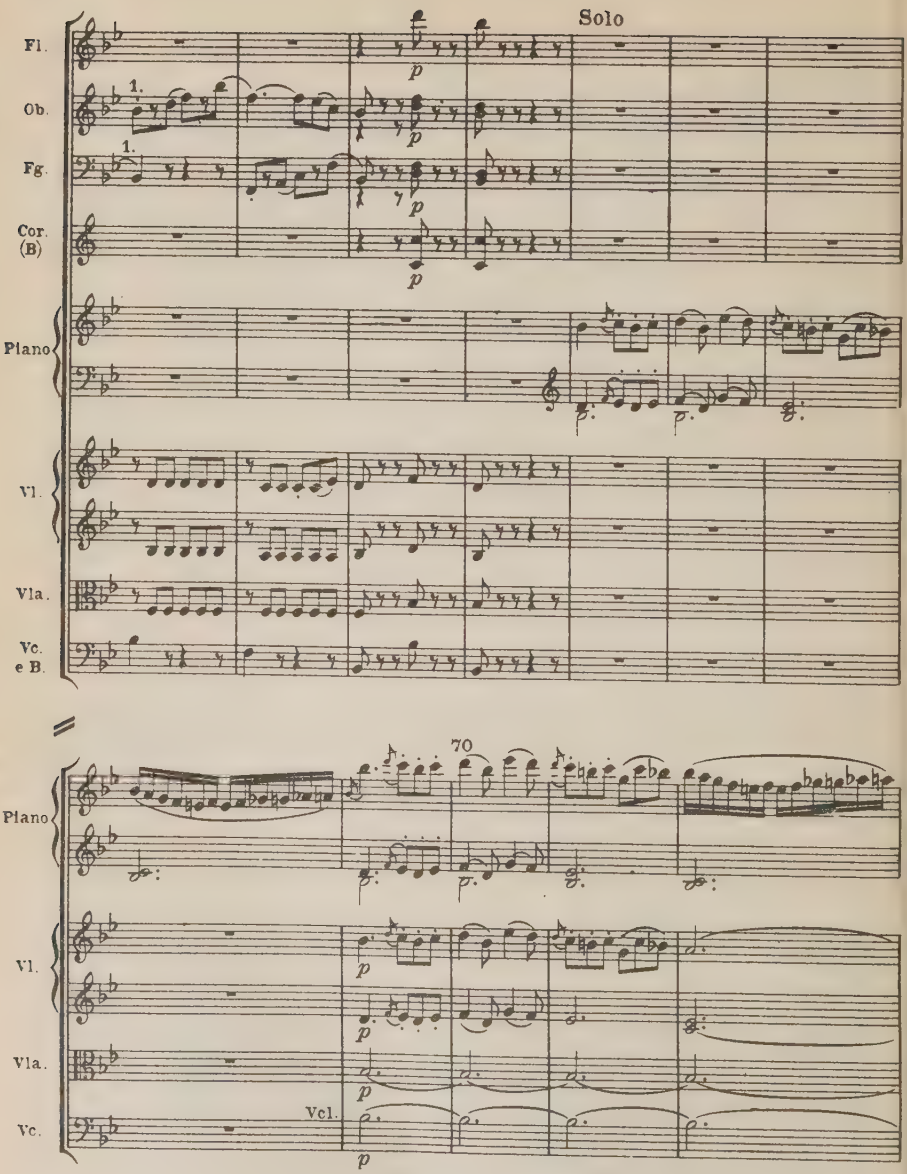
III.

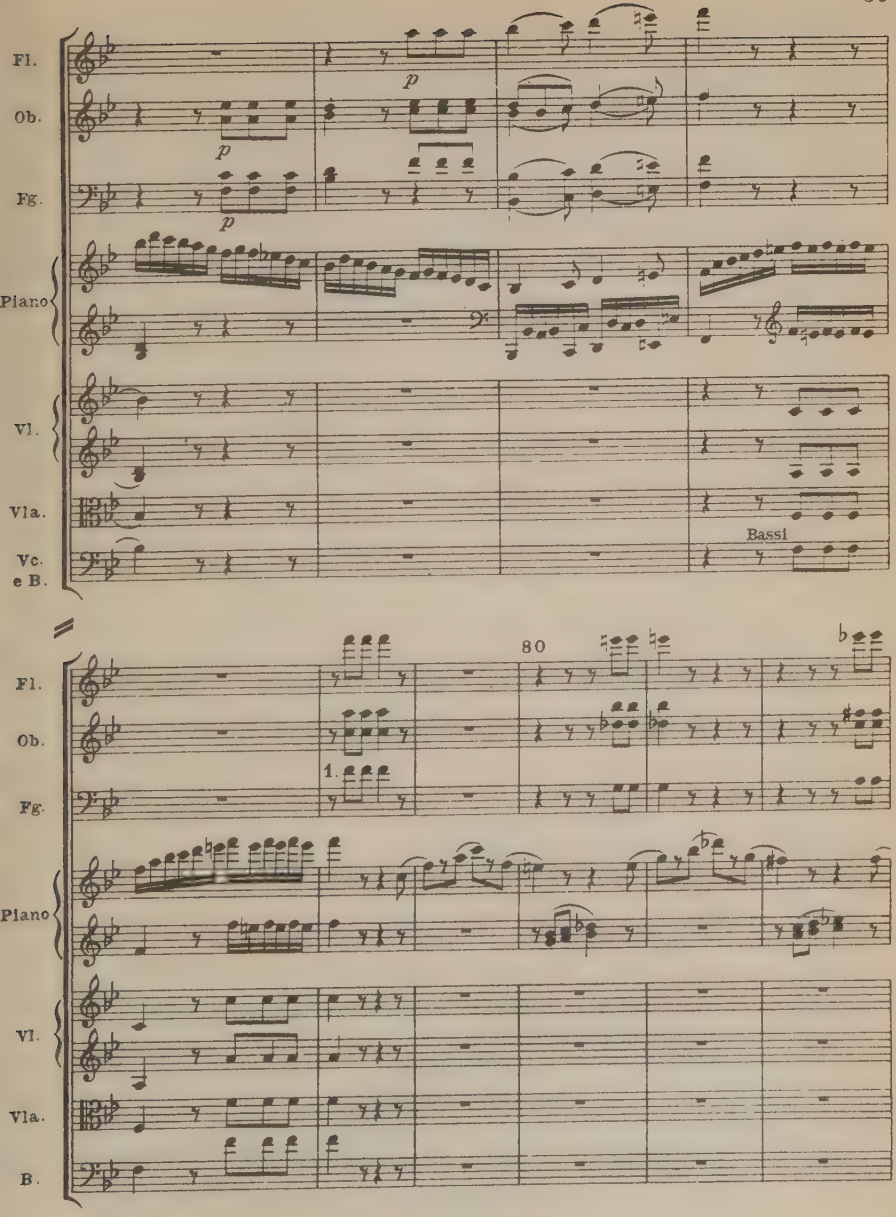

Allegro
Solo
1 Flauto
2 Oboi
2 Fagotti
2 Corni in B
Piano
Violino I
Violino II
Viola
Violoncello e Basso
Tutti
10
Fl.
Ob.
Fg.
Cor. (B)
zu 2
Piano
Vl.
Vla.
Vc. e B.

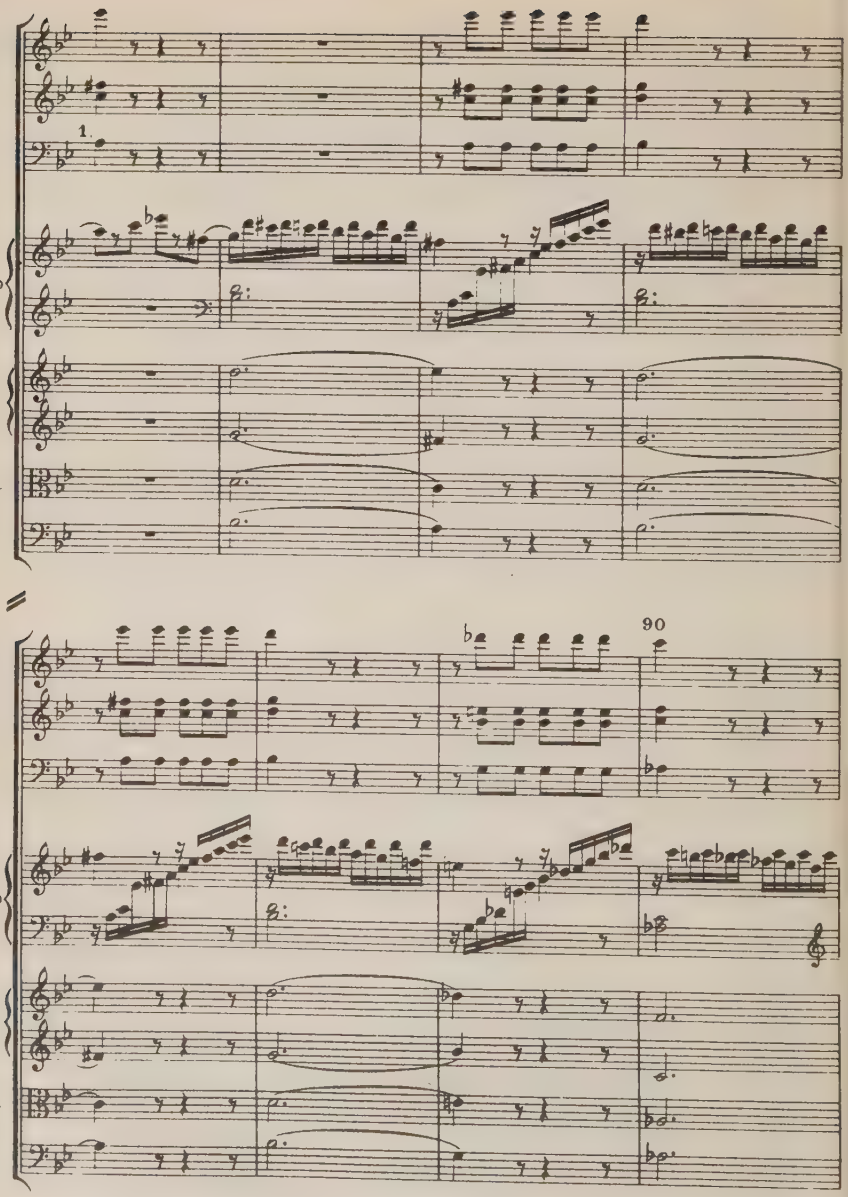

Solo
zu 2
20
30

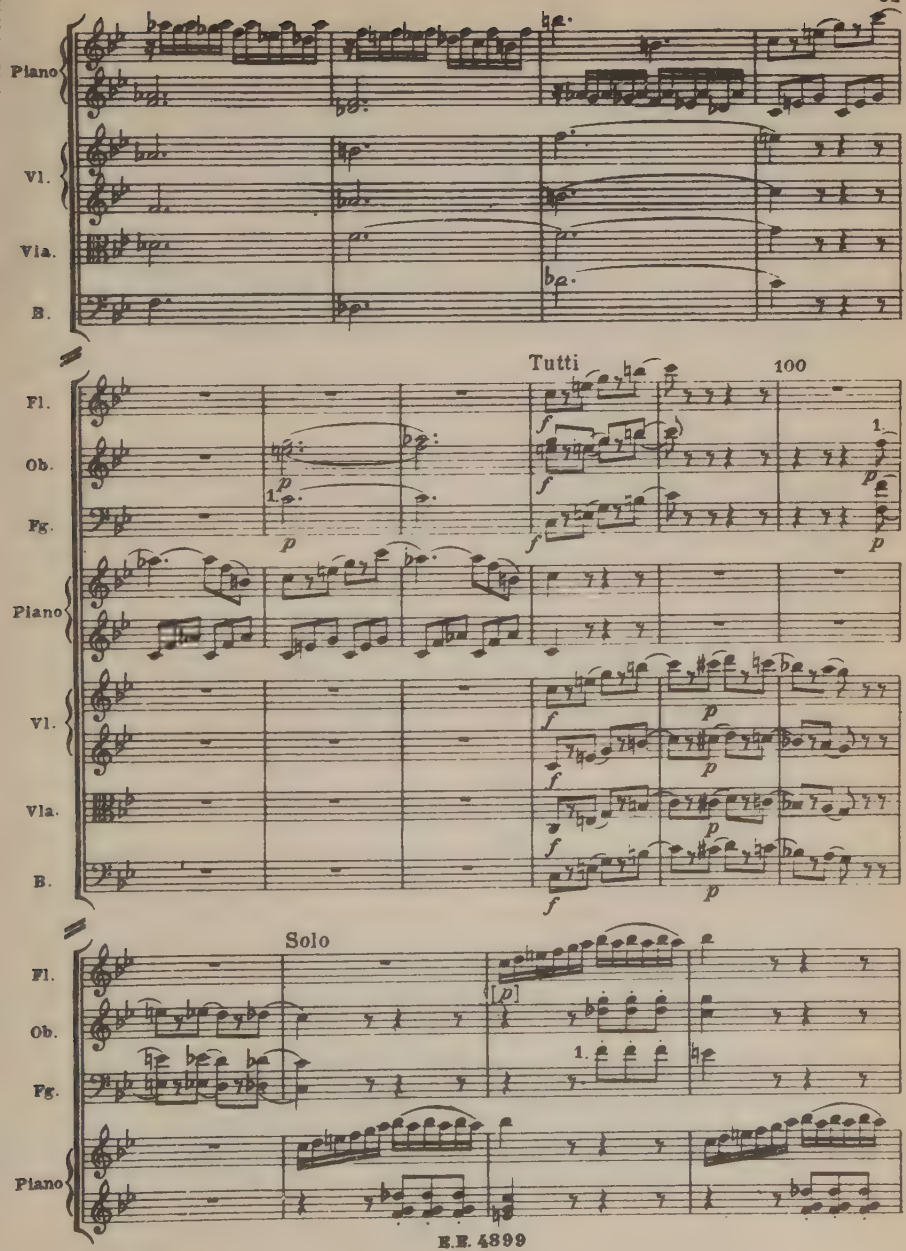

40
Tutti
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
Vc. e B.
1.

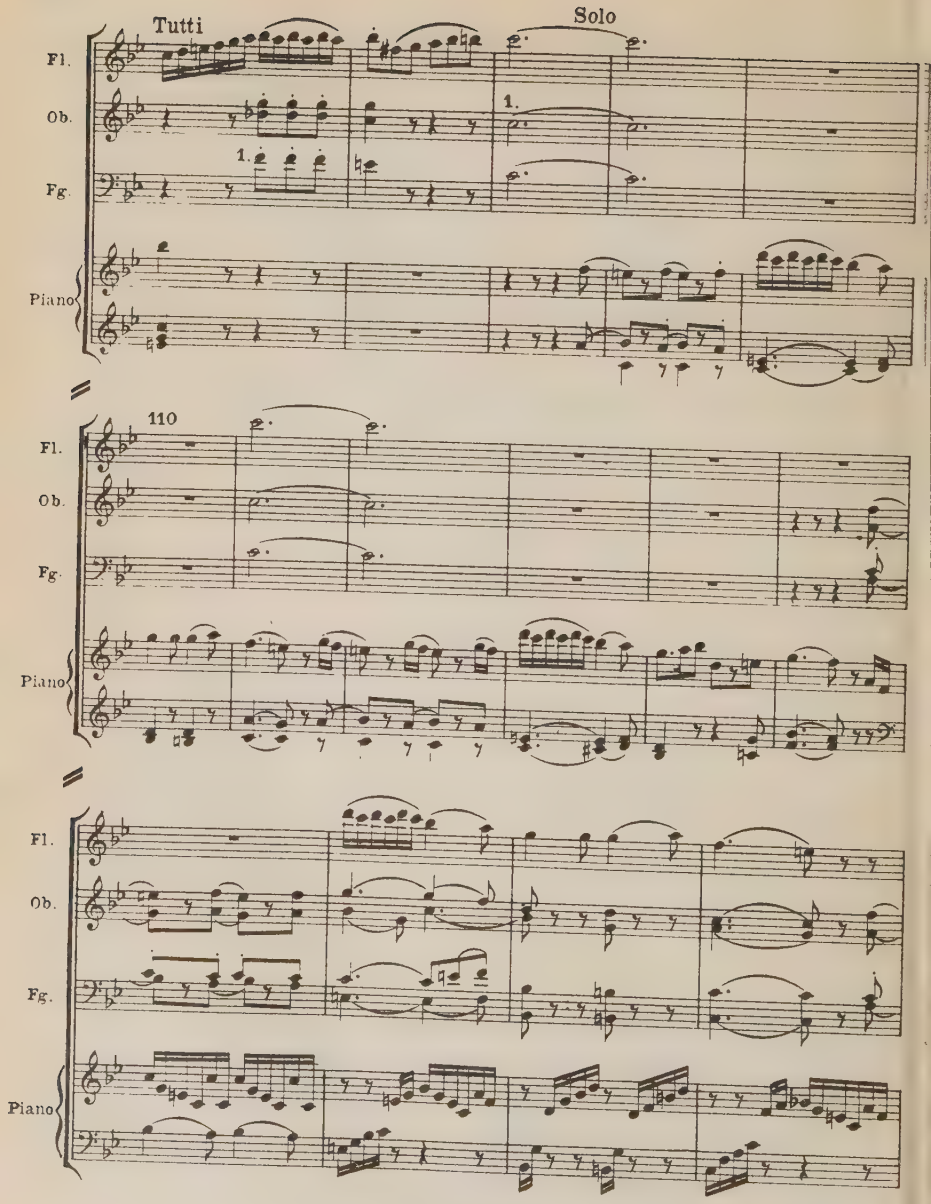

50
zu 2
Fl.
Ob.
Fg.
Cor. (B)
Vl.
Vla.
Vc. e B.
60
1.
1.
p
f

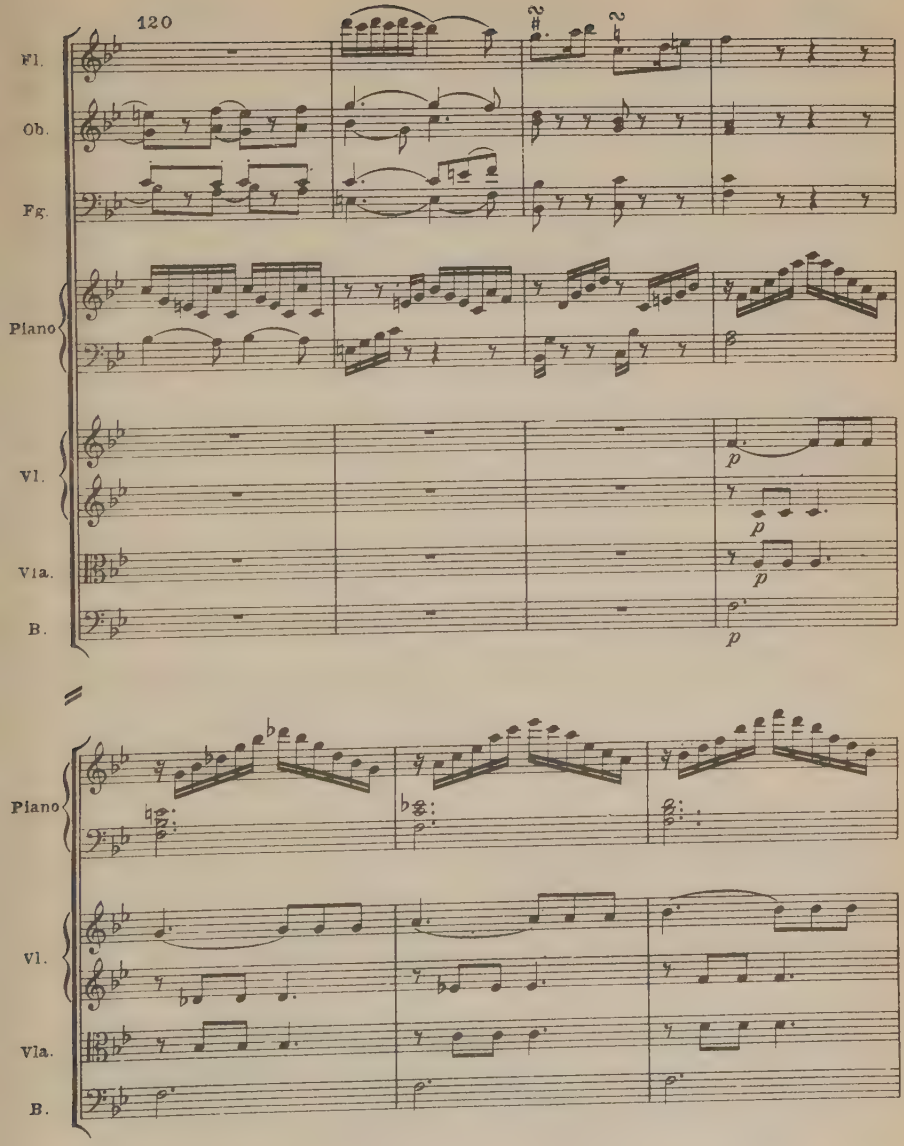

Solo
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
Vc. e B.
70
Piano
Vl.
Vla.
Vc.
Vcl.

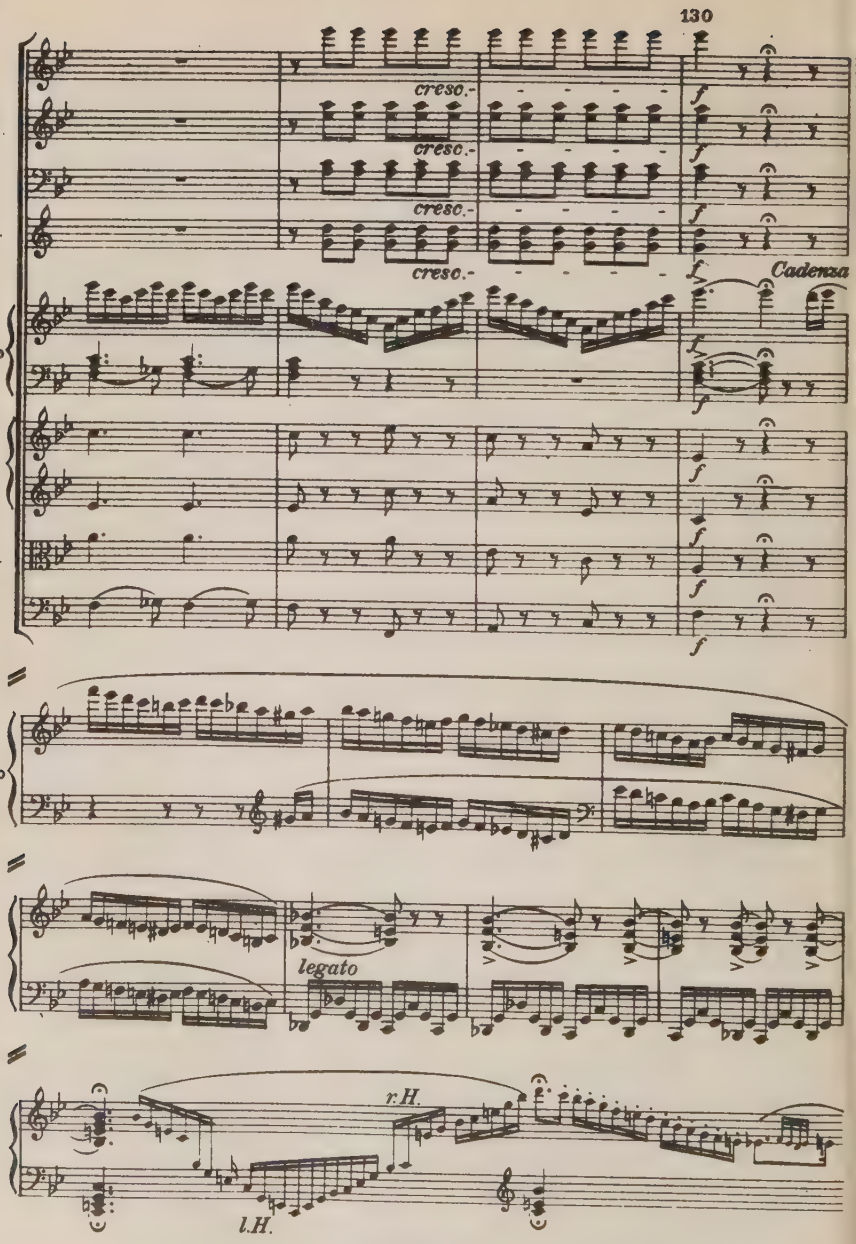

Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc. e B.
p
Bassi
80
1.
B.

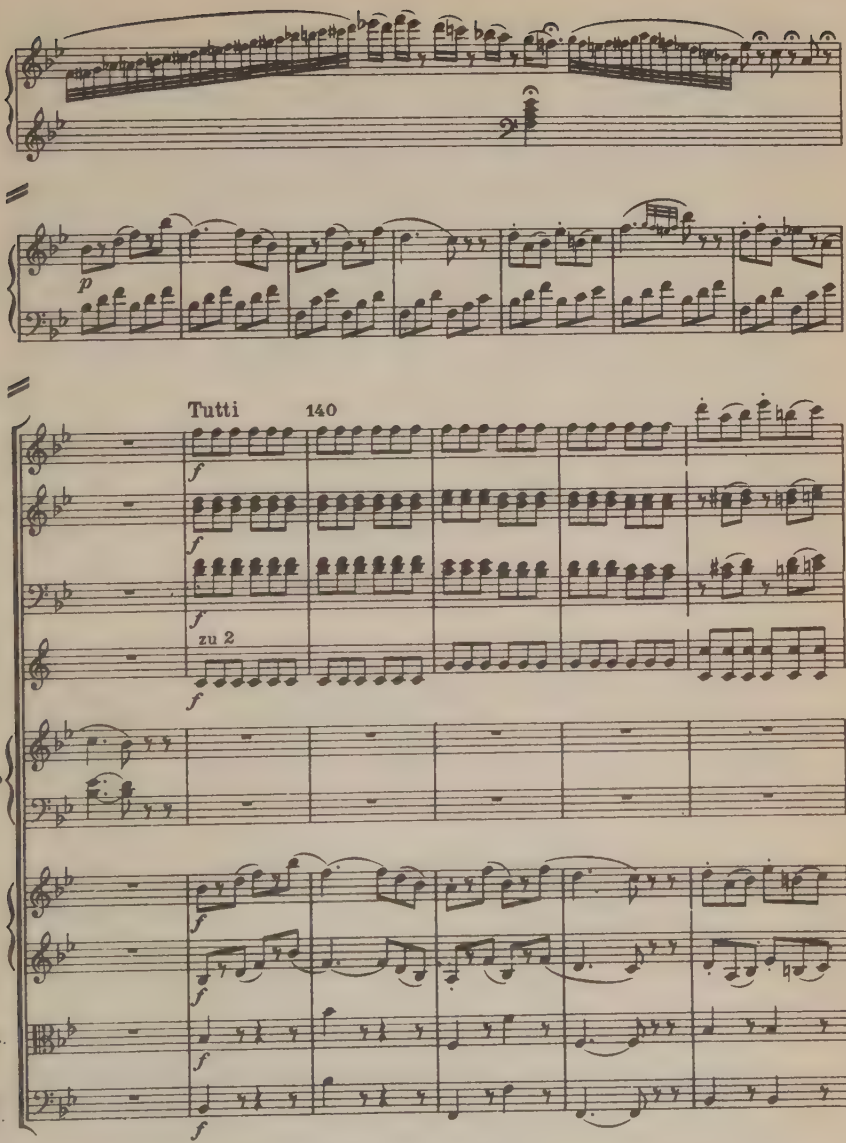

Fl.
Ob.
Fg.
1.
Piano
Vl.
Vla.
B.
90
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
B.

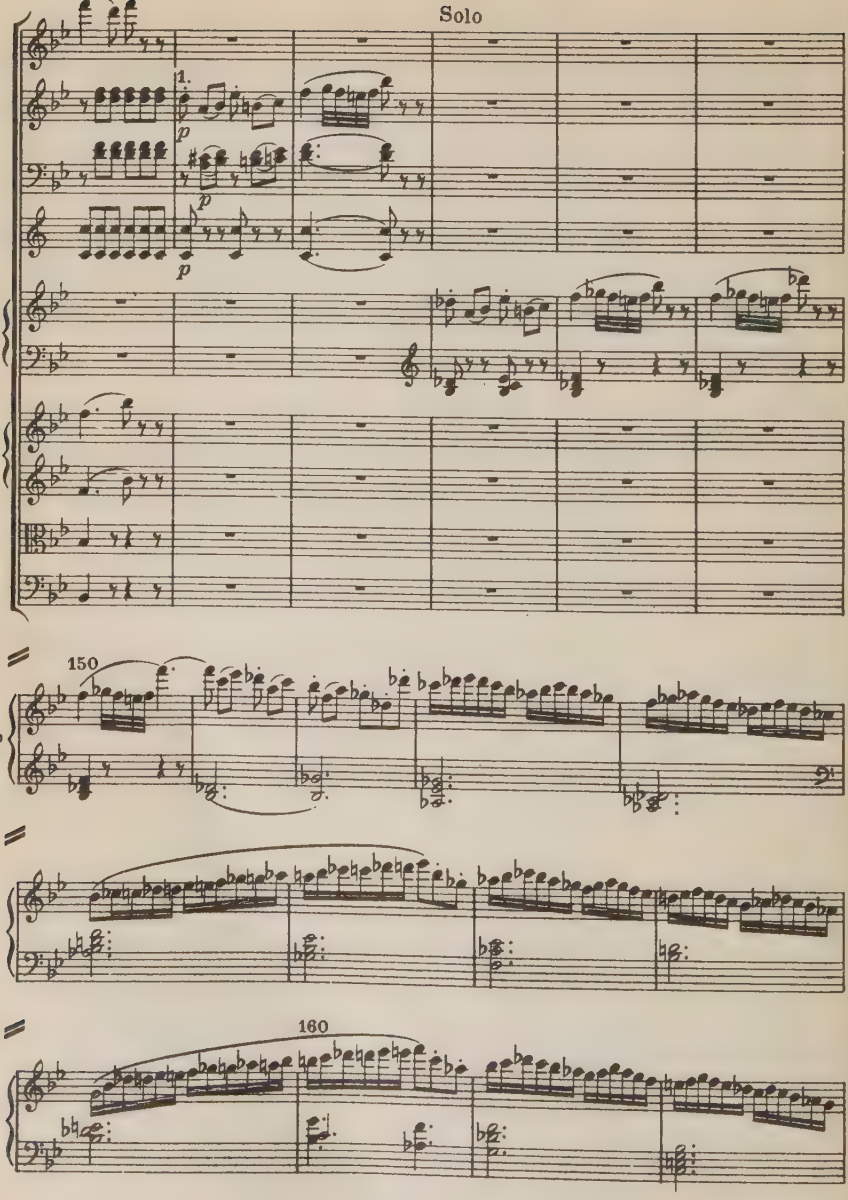

Piano
Vl.
Vla.
B.
Tutti
100
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
B.
Solo
Fl.
Ob.
Fg.
Piano

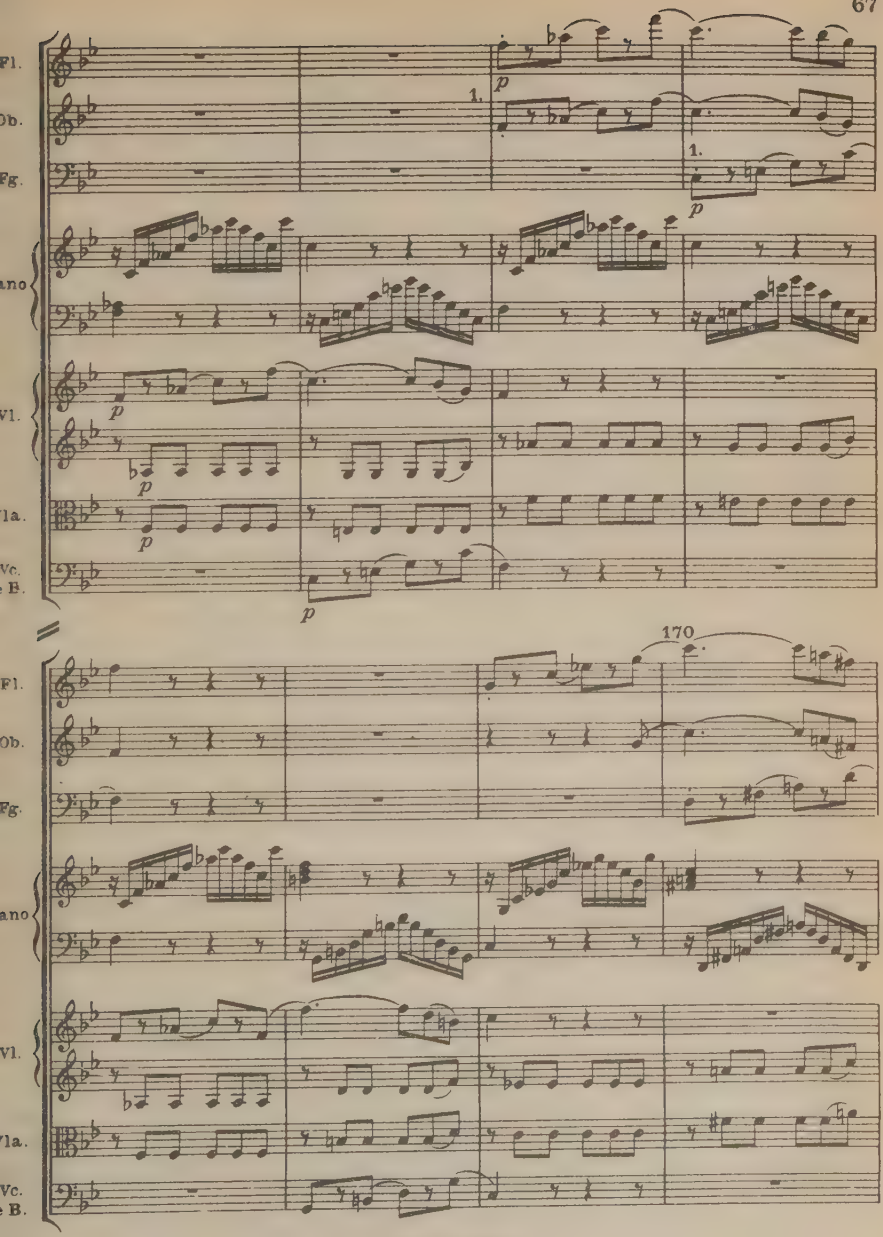

Tutti
Solo
Fl.
Ob.
Fg.
Piano
1.
1.
110
Fl.
Ob.
Fg.
Piano
Fl.
Ob.
Fg.
Piano

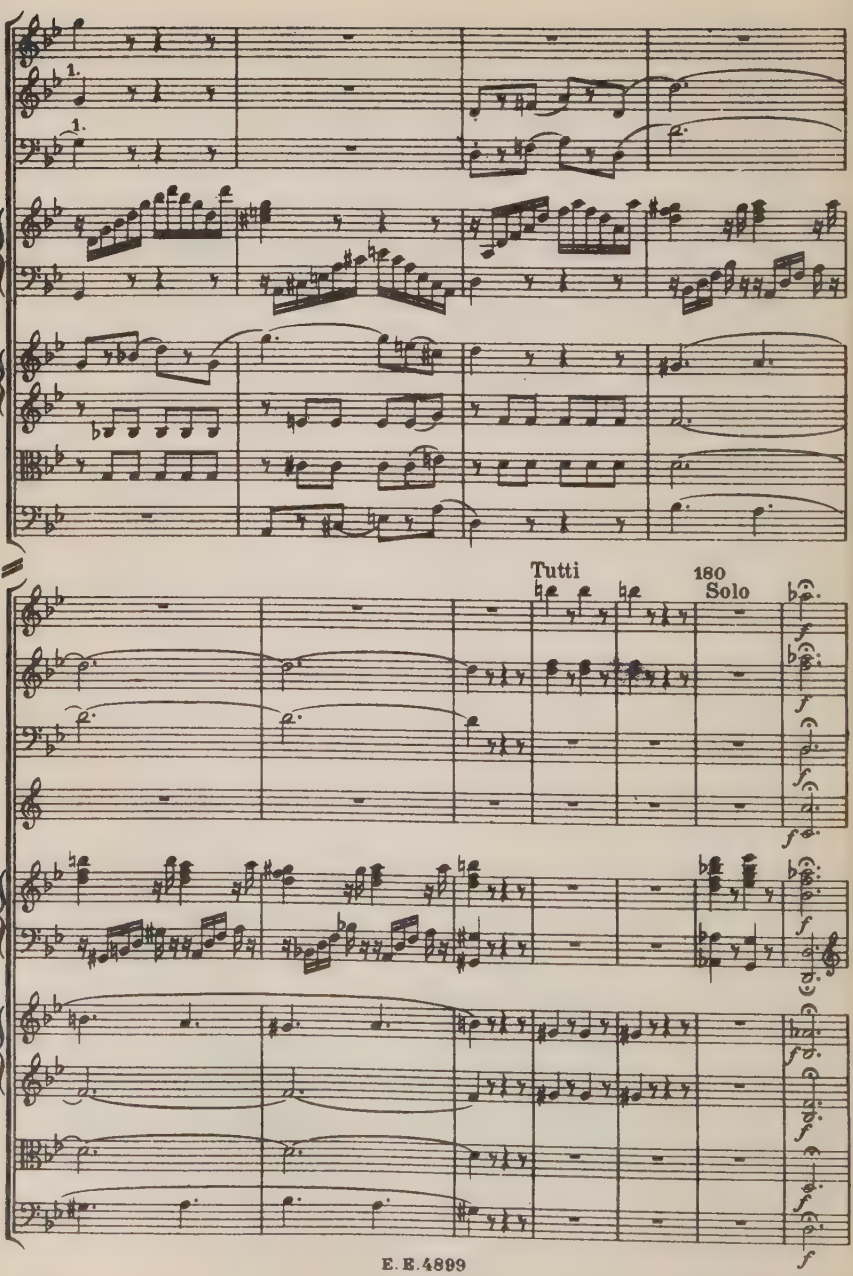

120
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
B.
p
p
p
Piano
Vl.
Vla.
B.

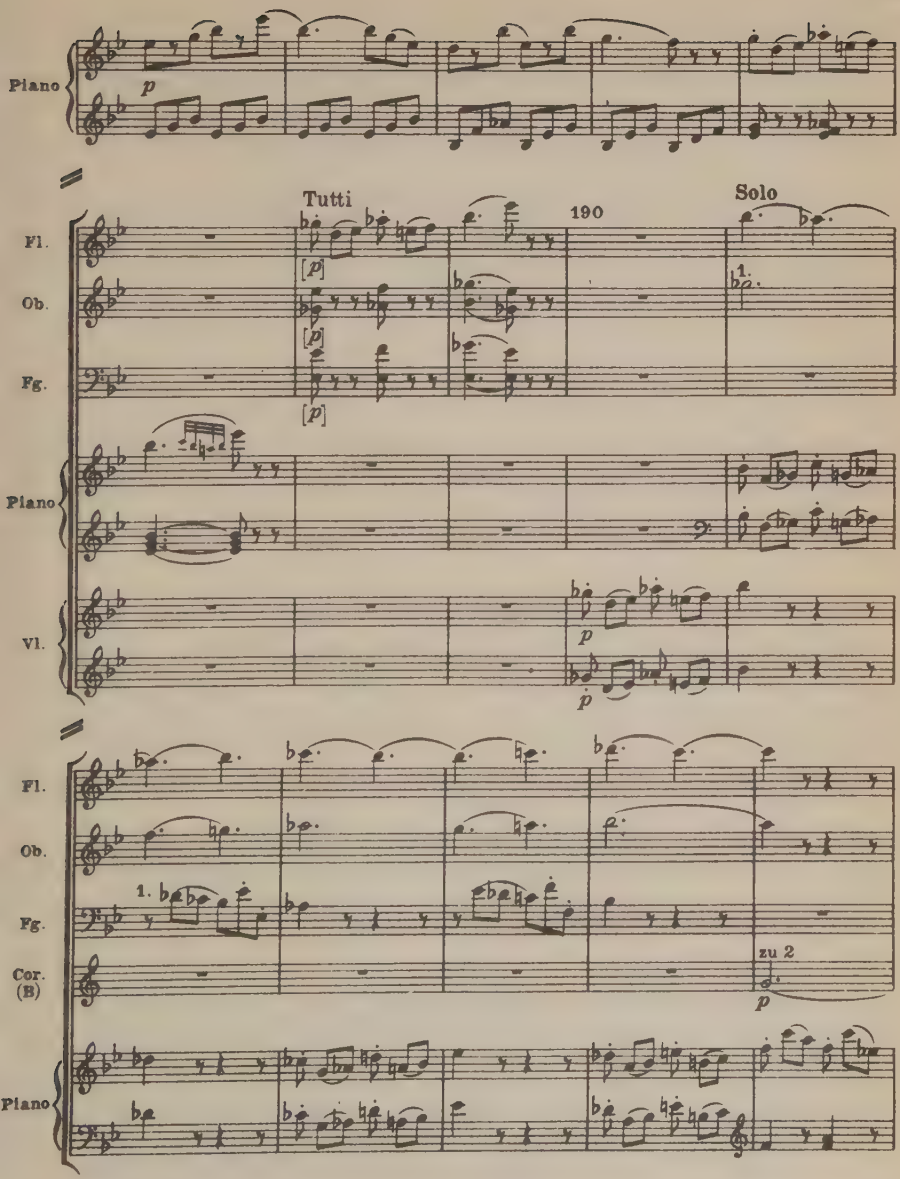

130
Fl.
Ob.
Fg.
Cor. (B)
cresc.
cresc.
cresc.
cresc.
f
Cadenza
Piano
Vl.
Vla.
B.
Piano
legato
r.H.
l.H.

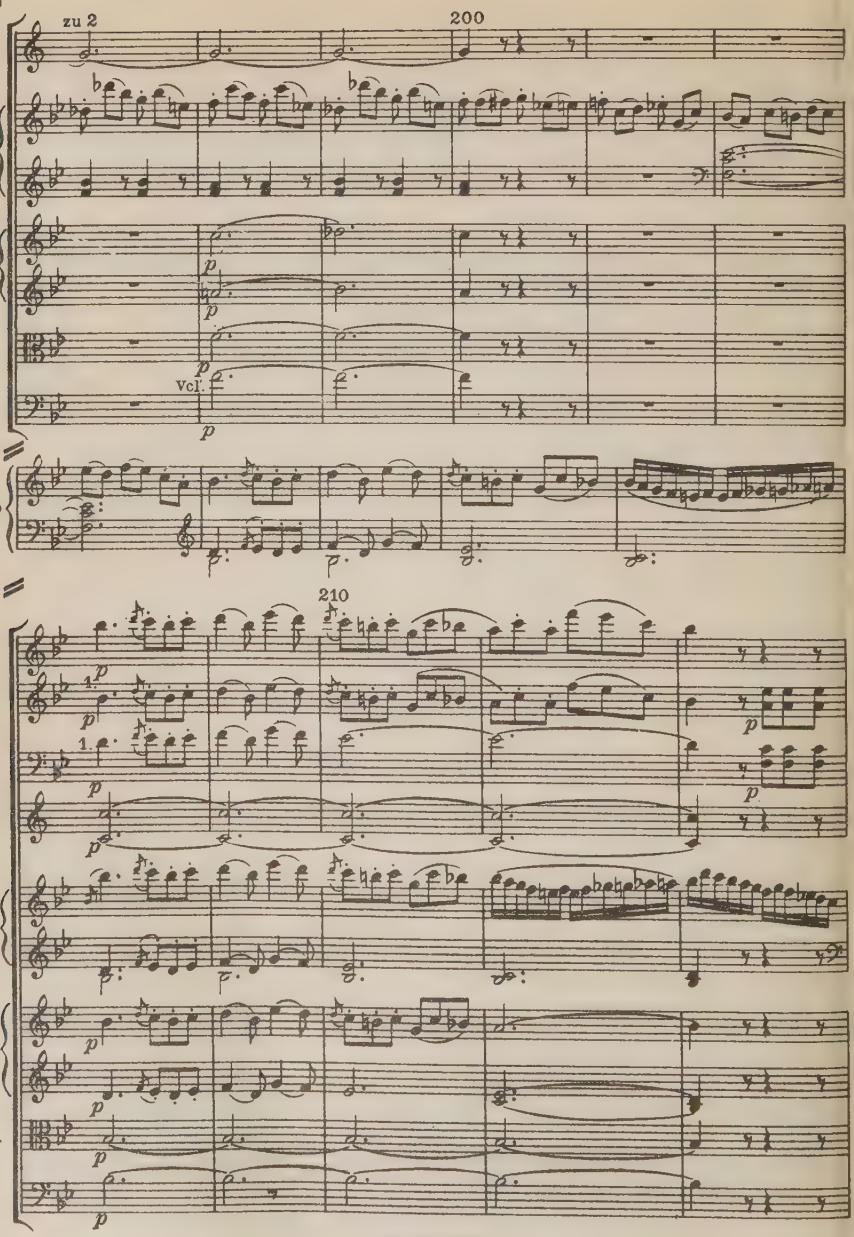

p
Tutti
140
Fl.
Ob.
Fg.
Cor. (B)
zu 2
Piano
Vl.
Vla.
Vc. e B.

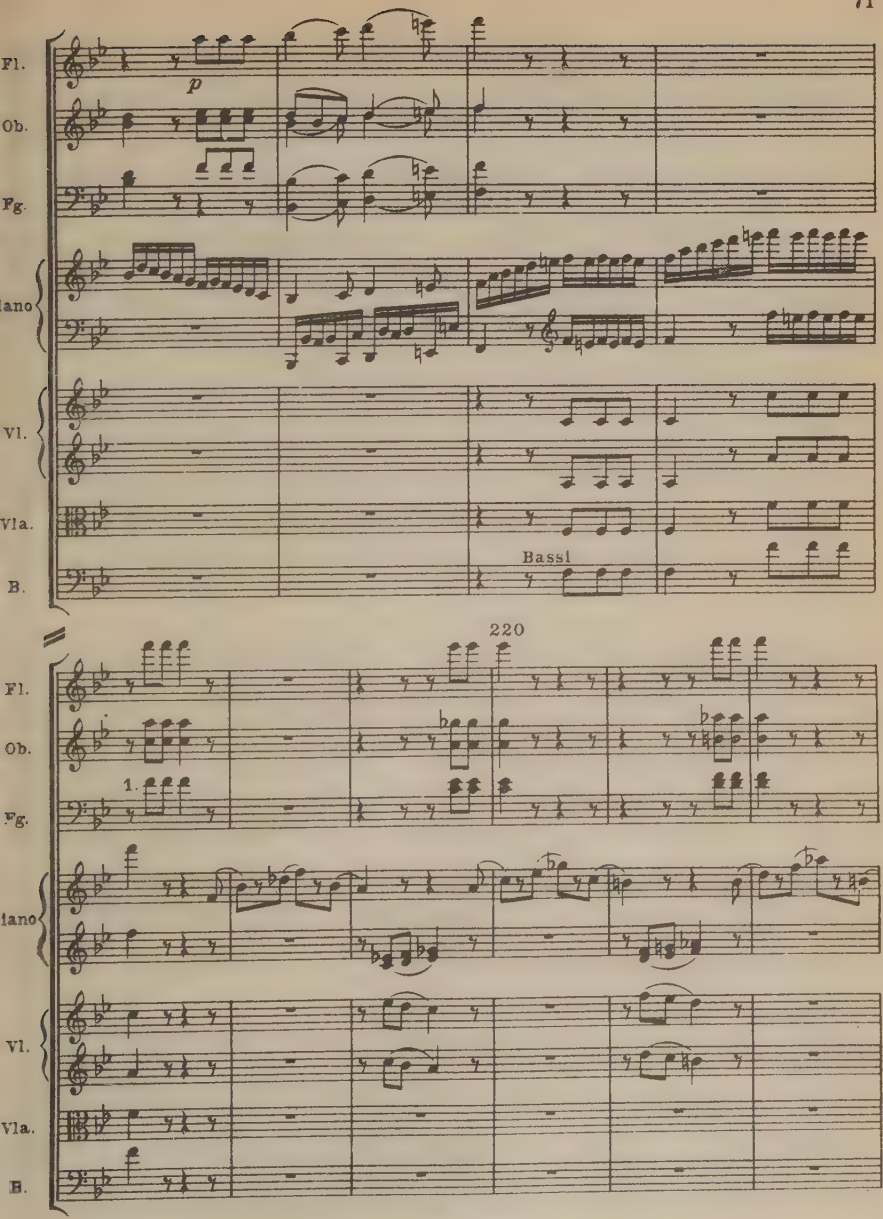

Solo
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
Vc. e B.
1.
p
150
160

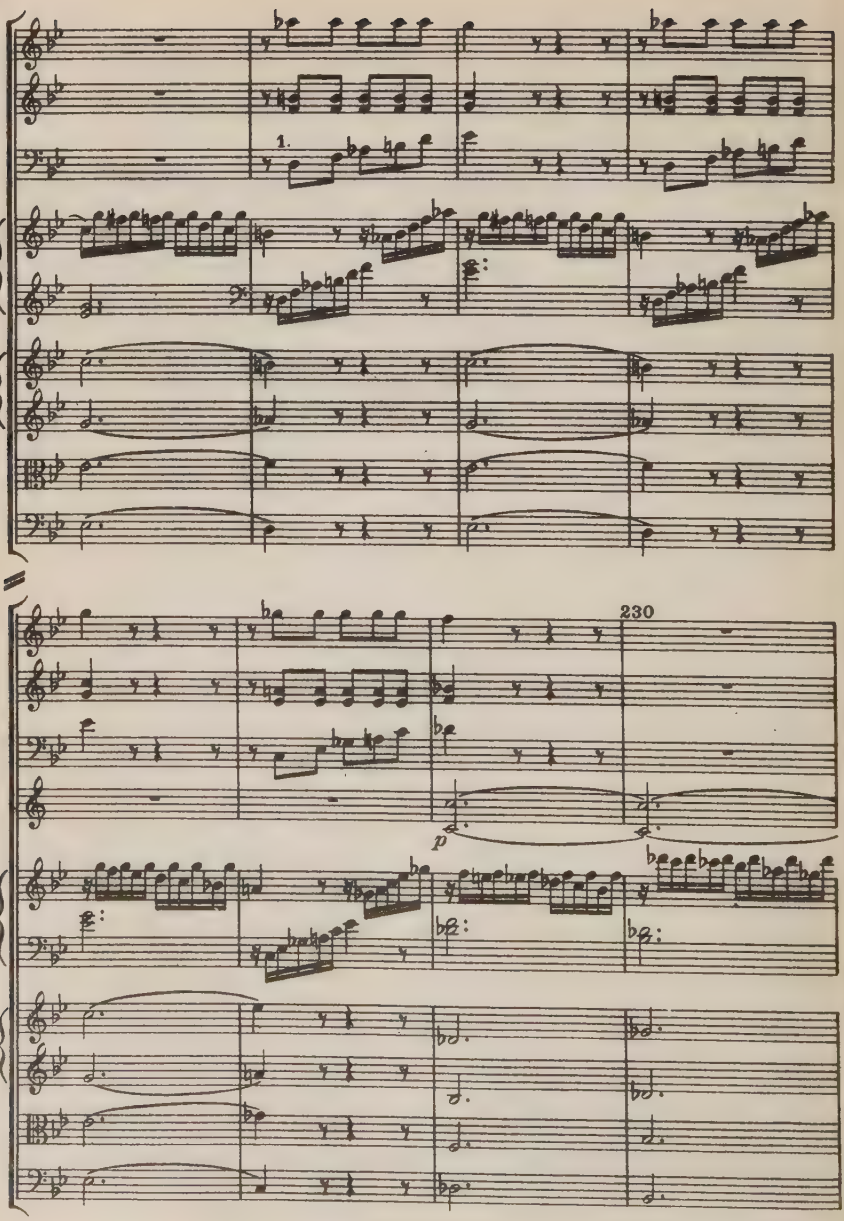

Fl.
Ob.
Fg.
ano
Vl.
Vla.
Vc.
B.
p
1.
170

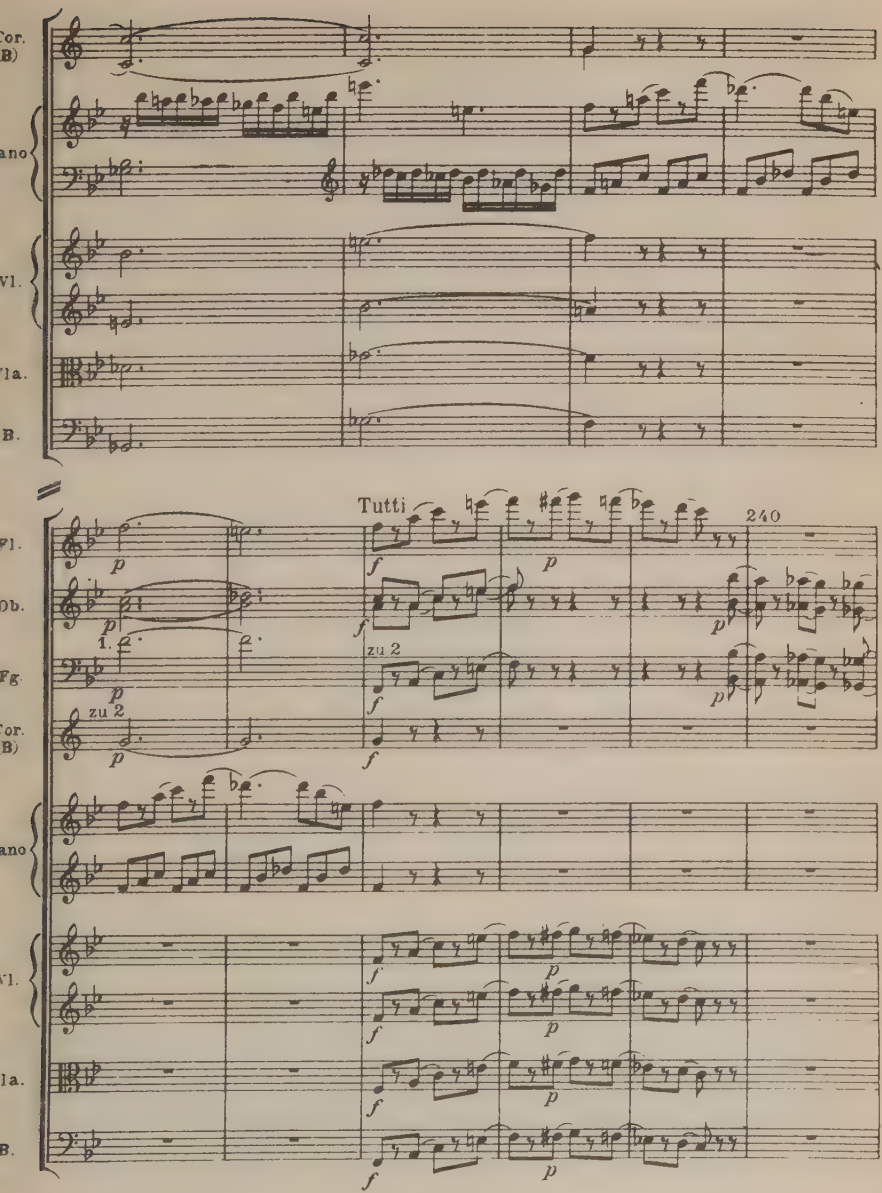

Fl.
Ob.
Fg.
Piano
Vl.
Vla.
Vc.
e B.
Tutti
180
Solo
Fl.
Ob.
Fg.
Cor.
(B)
Piano
Vl.
Vla.
Vc.
e B.

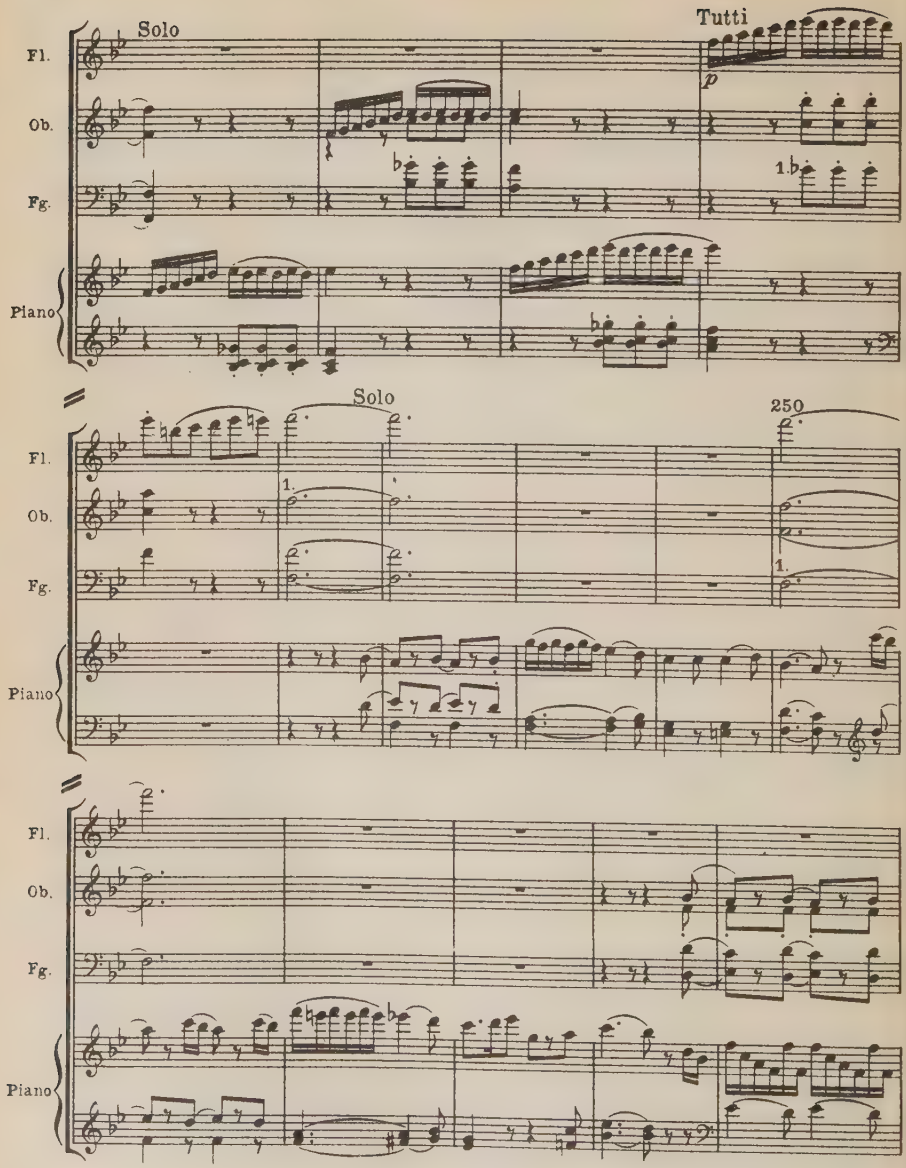

Piano
p
Tutti
190
Solo
Fl.
Ob.
Fg.
[p]
1.
Piano
Vl.
p
Fl.
Ob.
Fg.
Cor. (B)
1.
zu 2
p
Piano

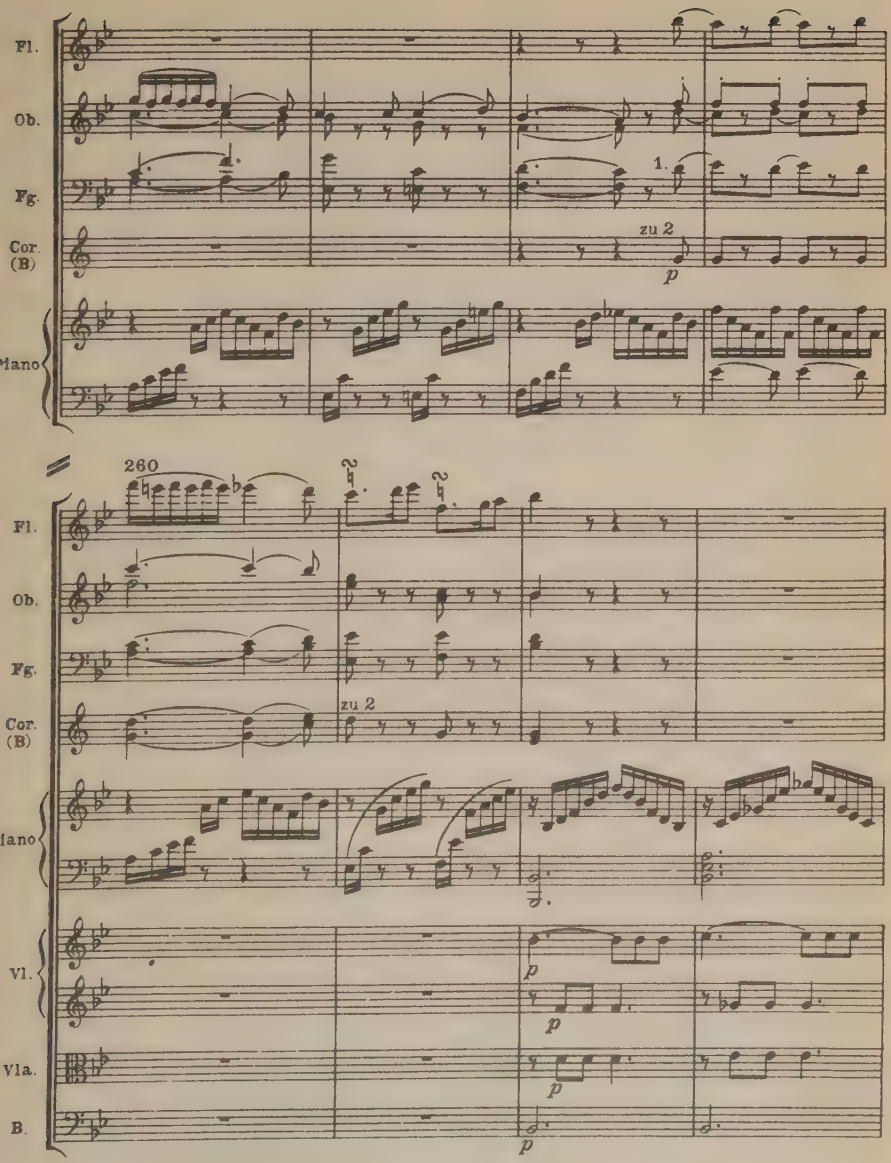

zu 2
200
Cor. (B)
Piano
Vl.
Vla.
Vcl.
B.
Piano
210
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
Vc.

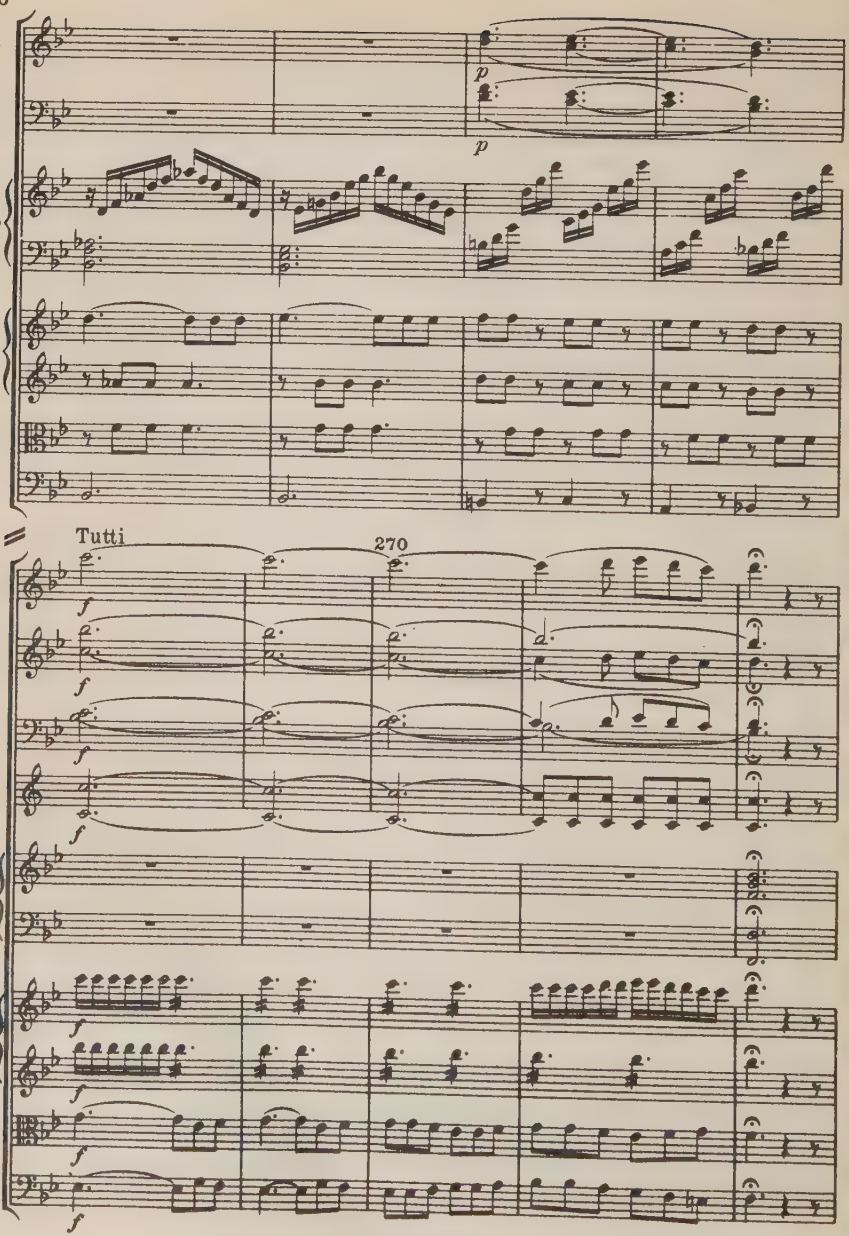

Fl.
Ob.
Fg.
p
Piano
Vl.
Vla.
B.
Bassi
220
1.

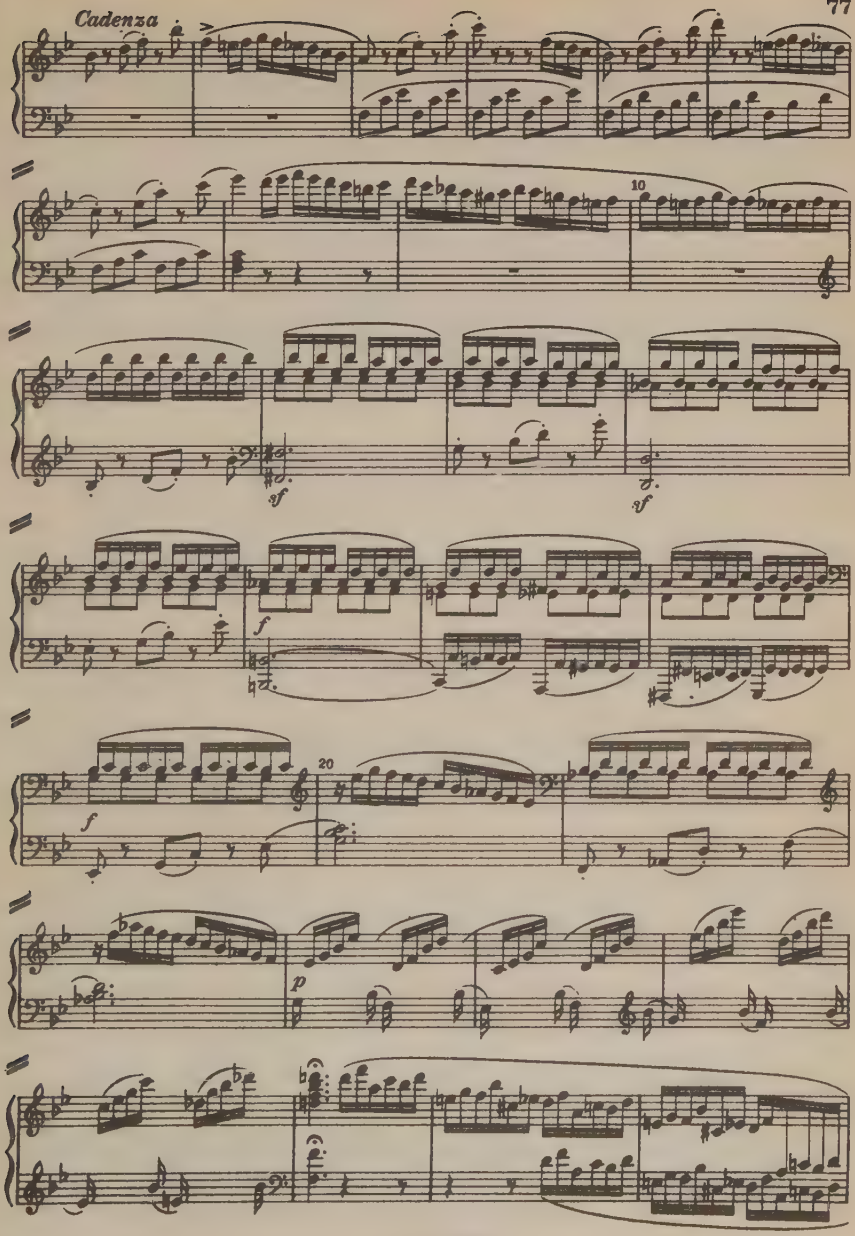

Fl.
Ob.
Fg.
1.
Piano
Vl.
Vla.
B.
230
Fl.
Ob.
Fg.
Cor. (B)
p
Piano
Vl.
Vla.
B

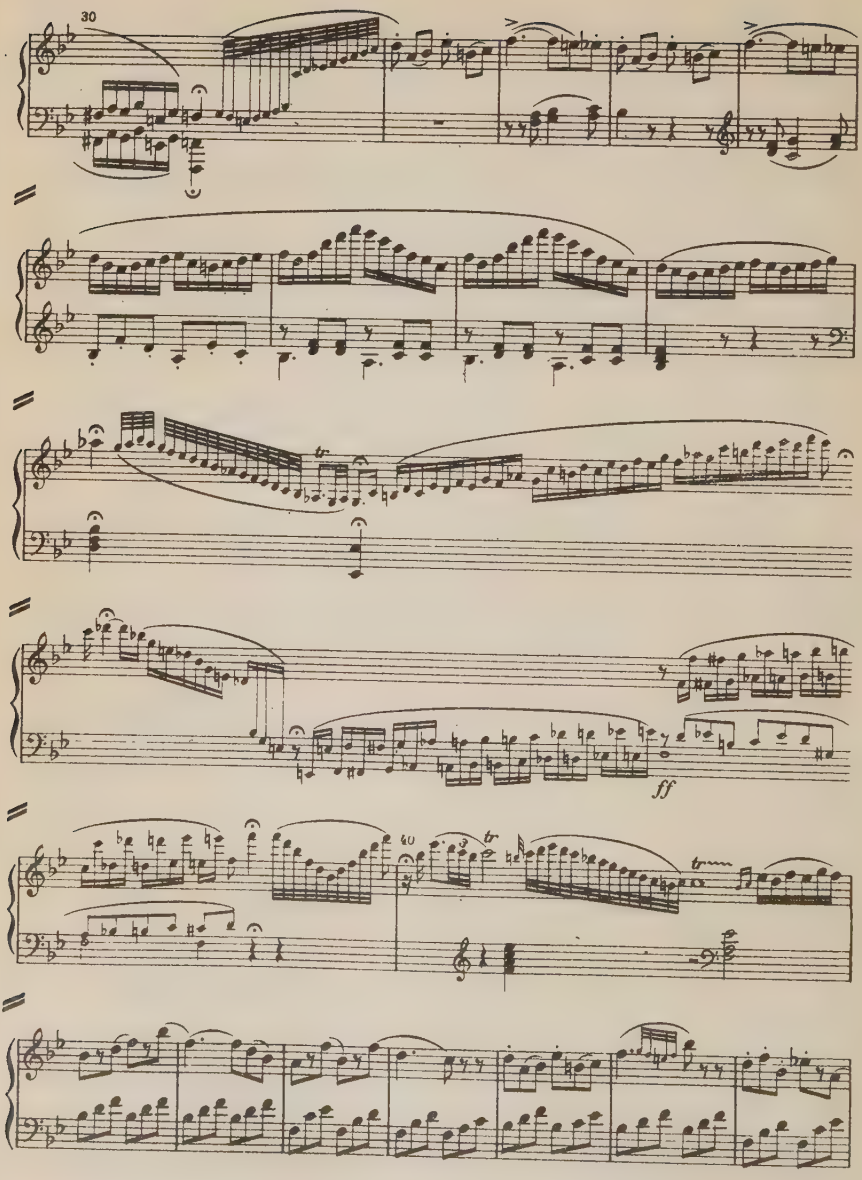

Cor. (B)
Pno.
Vl.
Vla.
B.
Tutti
240
Fl.
Ob.
Fg.
Cor. (B)
1.
zu 2
zu 2
Pno.
Vl.
Vla.
B.

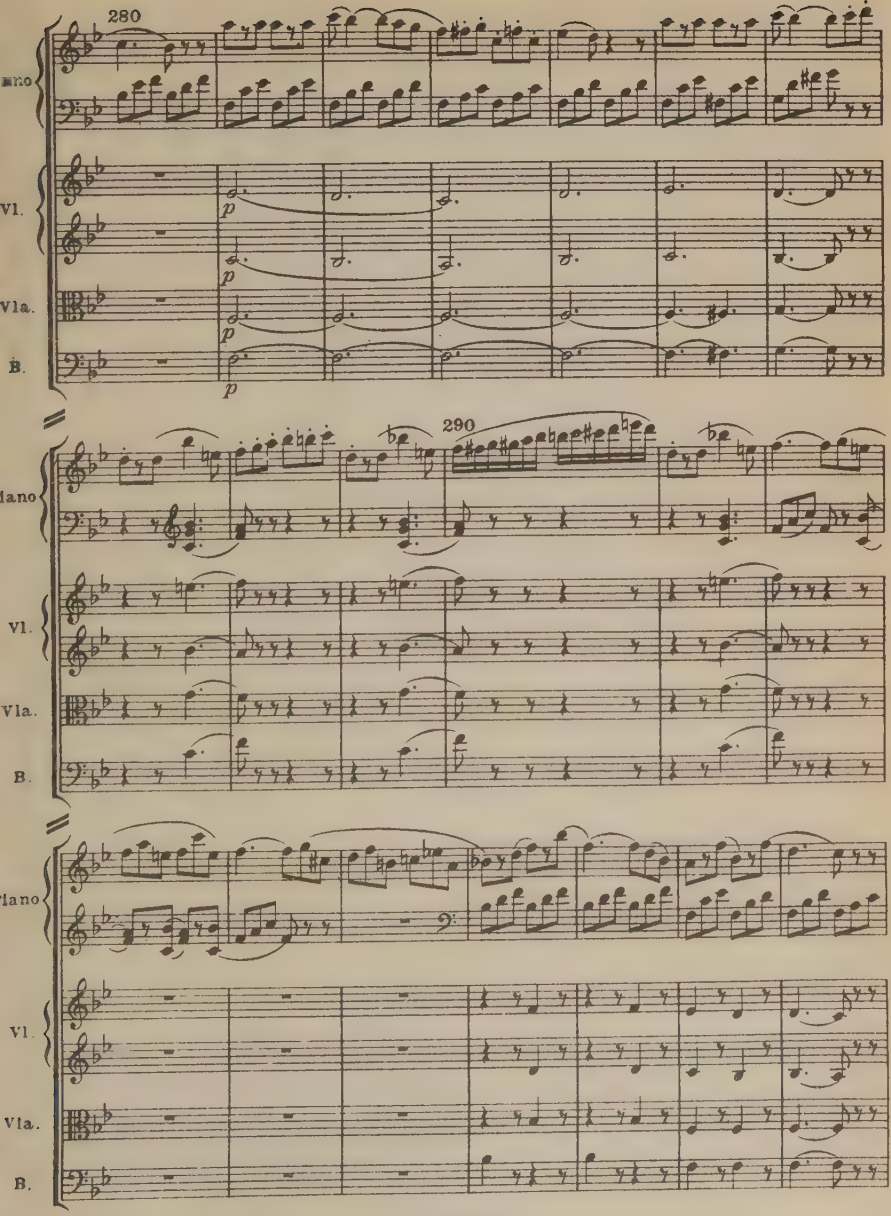

Solo
Tutti
Fl.
Ob.
Fg.
Piano
p
1.
Solo
250
1.
1.

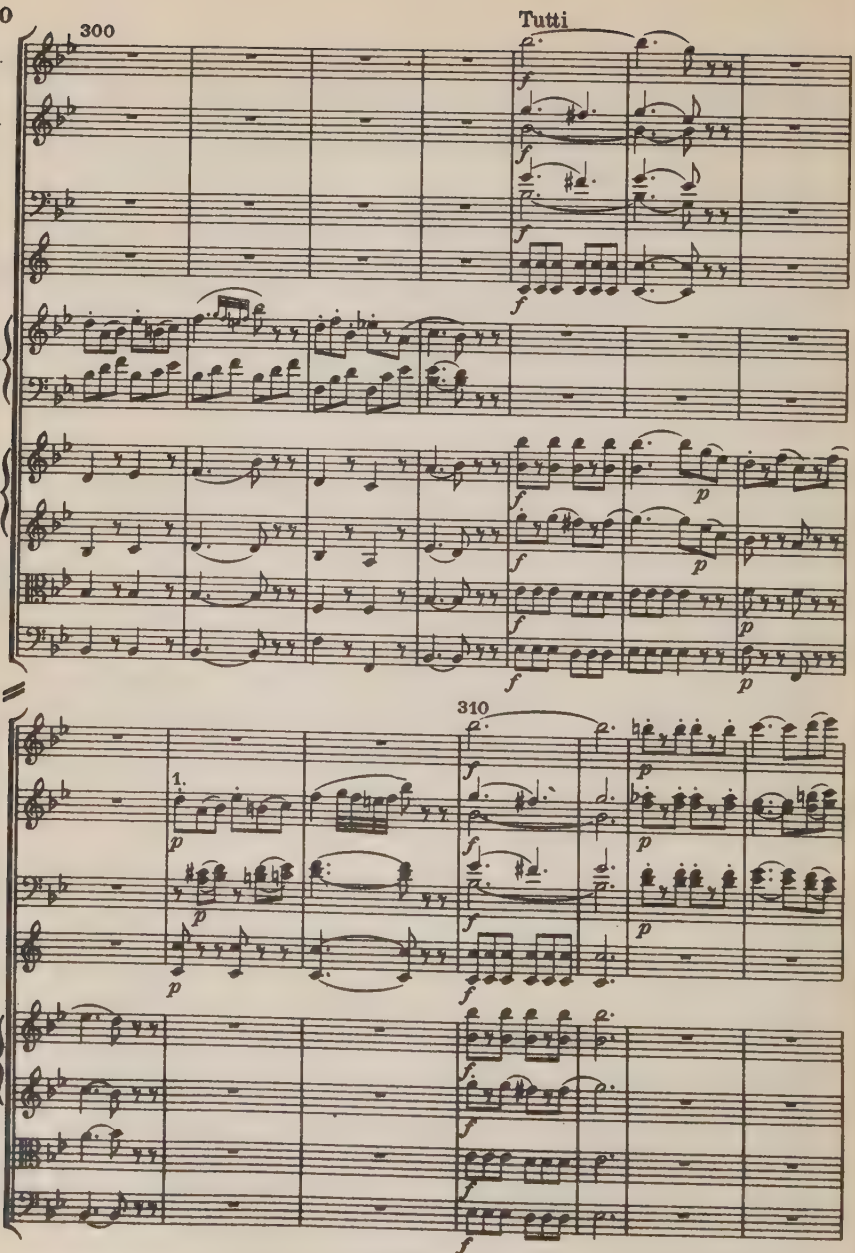

Fl.
Ob.
Fg.
Cor. (B)
Piano
1.
zu 2
p
260
Fl.
Ob.
Fg.
Cor. (B)
zu 2
Piano
Vl.
Vla.
B.
p
p
p
p

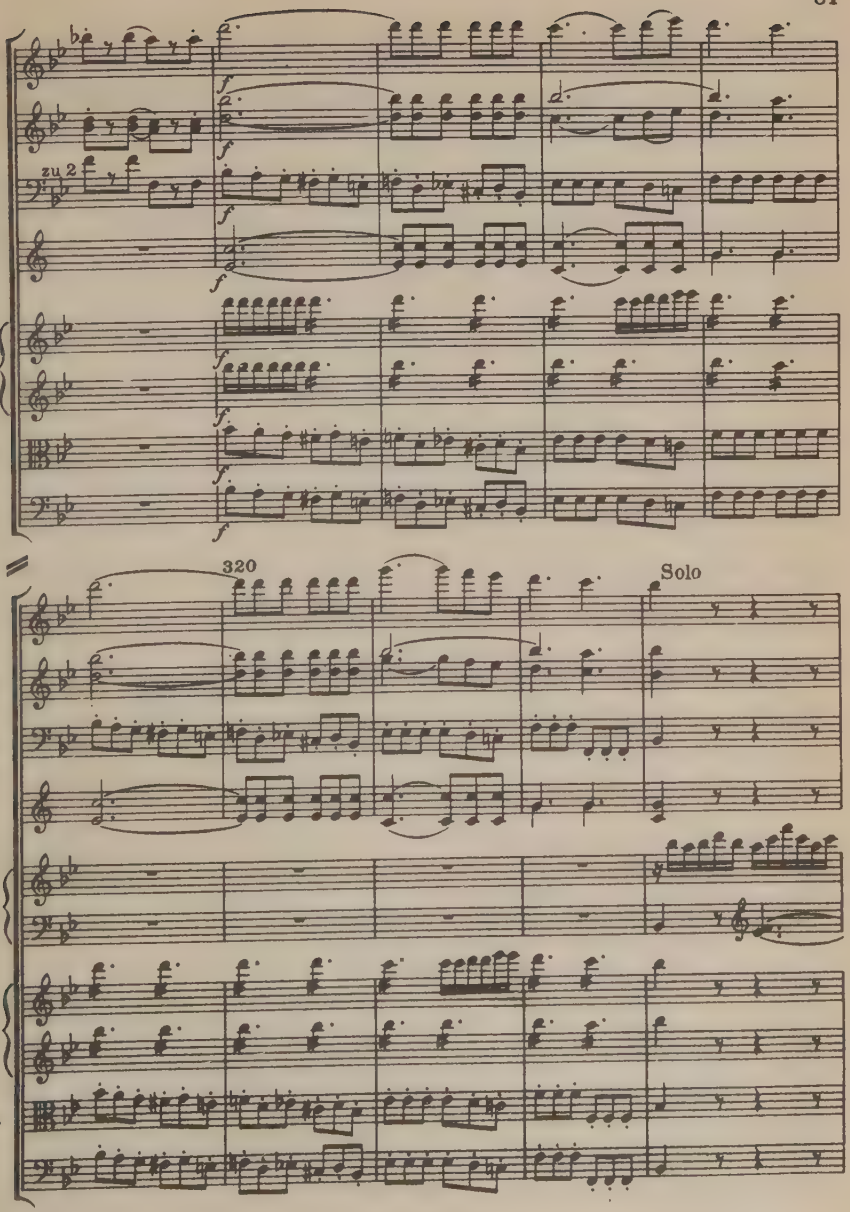

Ob.
Fg.
p
p
Piano
Vl.
Vla.
B.
Tutti
270
Fl.
Ob.
Fg.
Cor. (B)
f
Piano
Vl.
Vla.
Vc. e B.

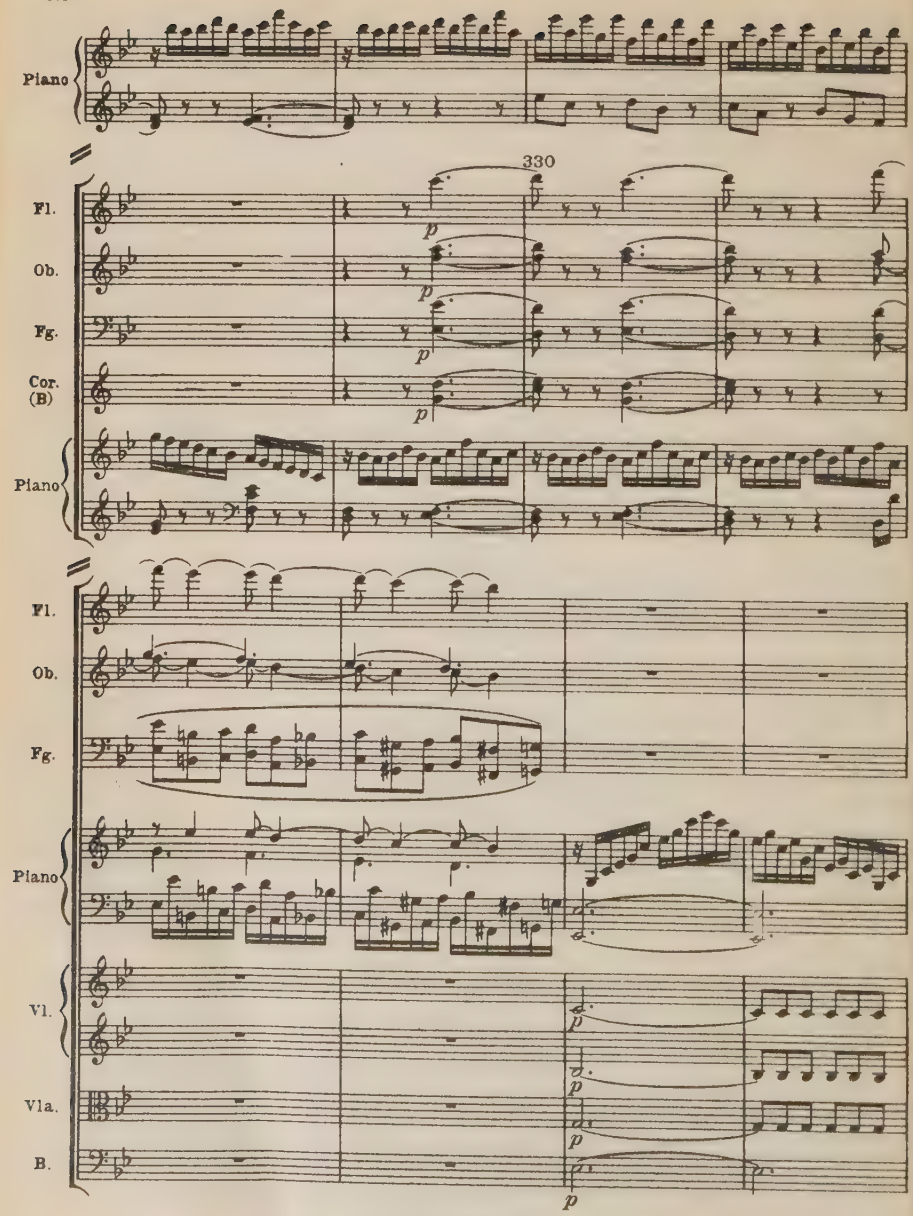

Cadenza
10
sf
sf
f
f
20
p

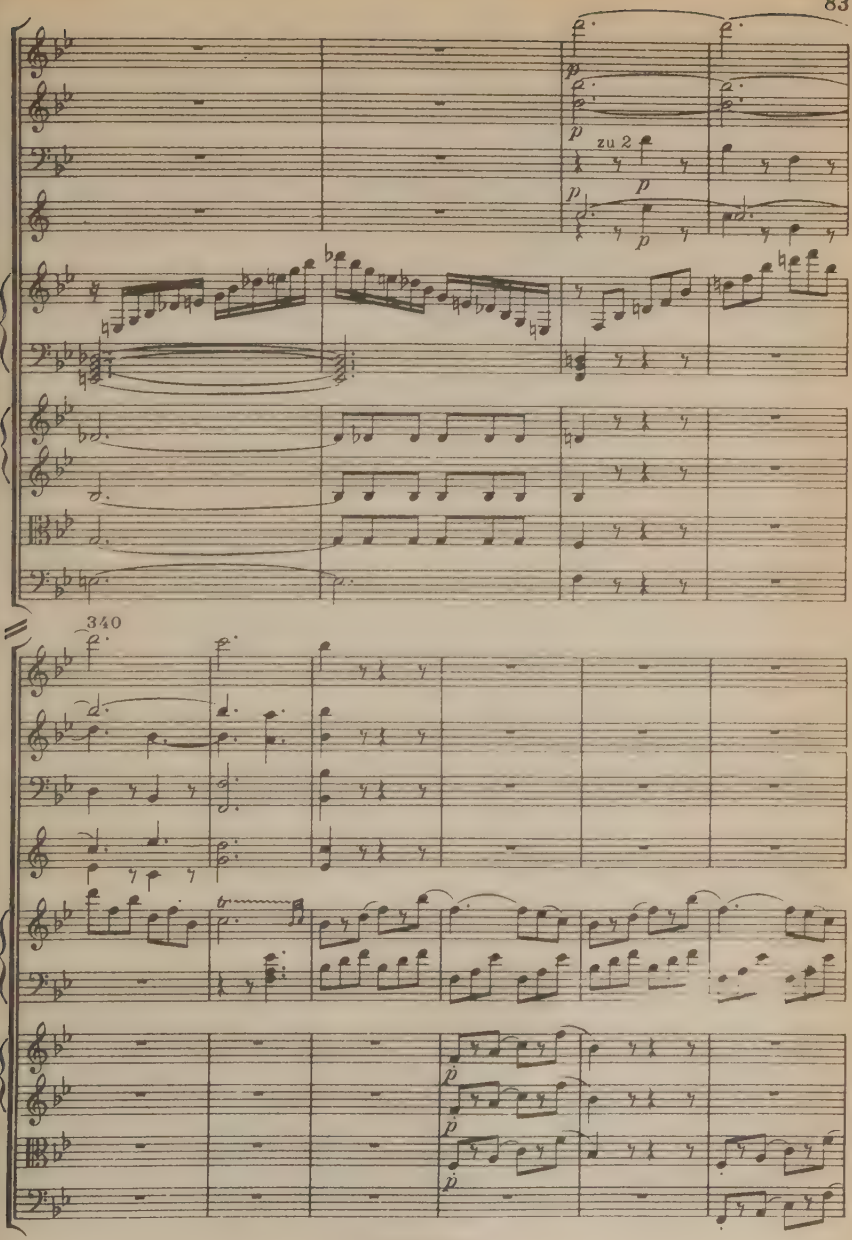

30
ff

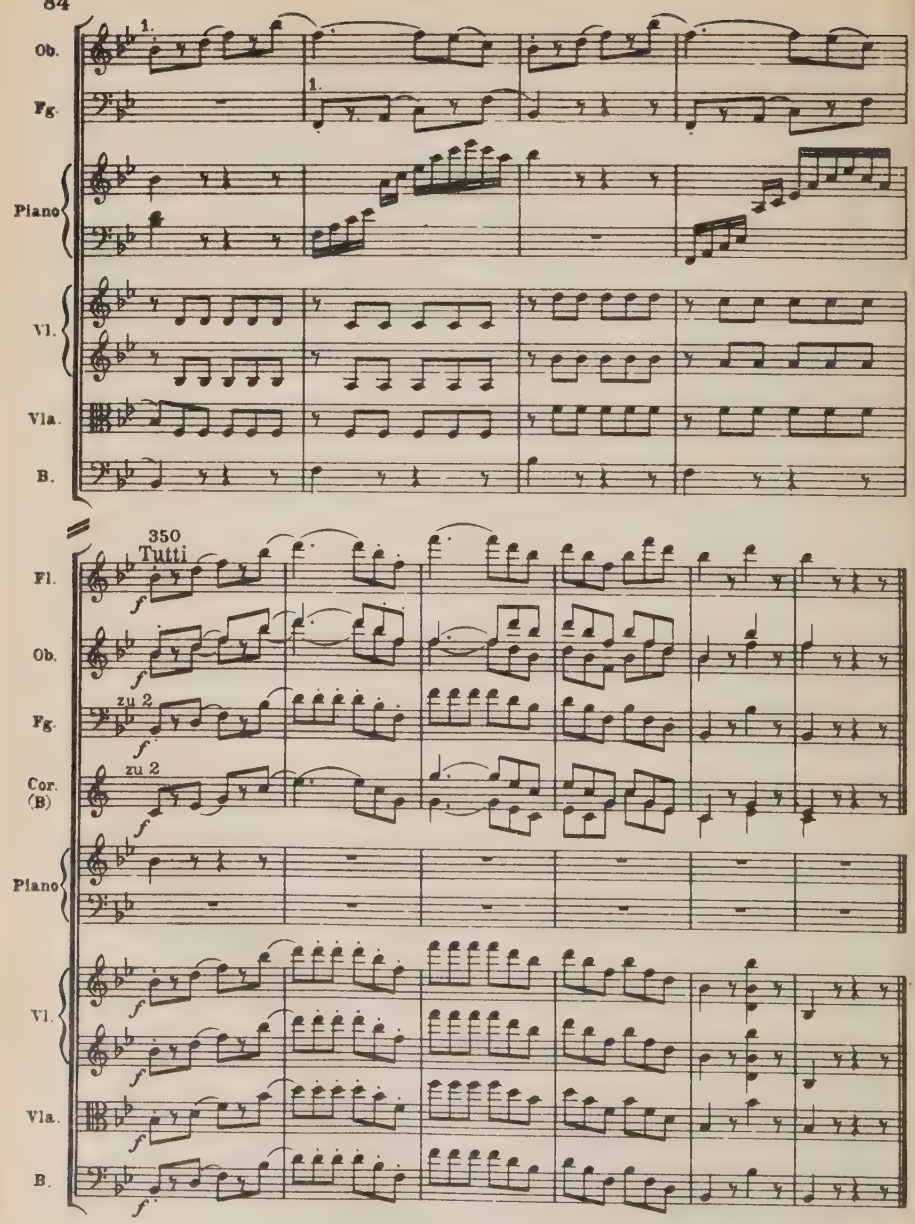

280
Pno.
Vl.
Vla.
B.
p
290
Piano
Vl.
Vla.
B.


300
Tutti
Fl.
Ob.
Fg.
Cor. (B)
Piano
Vl.
Vla.
B.
310
1.


Fl.
Ob.
Fg.
zu 2
Cor. (B)
Vl.
Vla.
B.
f
320
Solo
Piano


Piano
330
Fl.
Ob.
Fg.
Cor. (B)
Piano
Fl.
Ob.
Fg.
Piano
Vl.
Vla.
B.
p


zu 2
340


Ob.
Fg.
Piano
Vl.
Vla.
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SYMPHONIES

No.

401. **Mozart,** C (Jupiter) [551]
402. **Beethoven,** No. 5, C m
403. **Schubert,** B m (unfinished)
404. **Mozart,** G m [550]
405. **Beethoven,** No. 3, E♭ (Eroica)
406. **Mendelssohn,** Nr. 3, A m
407. **Beethoven,** No. 6, F (Pastorale)
408. **Schumann,** No. 3, E♭
409. **Haydn,** No. 104, D (London)
410. **Schubert,** No. 7, C
411. **Beethoven,** No. 9, D m
412. **Beethoven,** No. 7, A
413. **Schumann,** No. 4, D m
414. **Beethoven,** No. 4, B♭
415. **Mozart,** E♭ [543]
416. **Beethoven,** No. 8, F♭
417. **Schumann,** No. 1, B♭
418. **Beethoven,** No. 1, C
419. **Beethoven,** No. 2, D
420. **Mendelssohn,** Nr. 4, A
421. **Schumann,** No. 2, C
422. **Berlioz,** Phant. Symph
423. **Berlioz,** Harold i. Ital.
424. **Berlioz,** Romeo and Juliet
425. **Brahms,** No. 1, C m
426. **Brahms,** No. 2, D
427. **Brahms,** No. 3, F
428. **Brahms,** No. 4, E m
429. **Tschaikowsky,** No. 5, E m
430. **Tschaikowsky,** No. 4, F m
431. **Haydn,** No. 99, [3], E♭
432. **Haydn,** No. 85, [15], B♭ (La Reine)
433. **Dvořák,** No. 5, E m (New World)
434. **Haydn,** No. 100, G (Mil.)
435. **Haydn,** No 94, G (Surprise)
436. **Haydn,** No. 92, G (Oxf.)
437. **Mozart,** D [385] (Haffner)
438. **Haydn,** No. 102, B♭
439. **Haydn,** No. 101, D (Cloches)
440. **Strauss,** Don Juan
441. **Strauss,** Macbeth
442. **Strauss,** Death and Transfig.
443. **Strauss,** Till Eulenspiegel
444. **Strauss,** Zarathustra
445. **Strauss,** Don Quixote
446. **Mozart,** D [504]
447. **Liszt,** Montagne
448. **Liszt,** Tasso
449. **Liszt,** Préludes
450. **Liszt,** Orpheus
451. **Liszt,** Prometheus
452. **Liszt,** Mazeppa
453. **Liszt,** Festival Sounds
454. **Liszt,** Heroic Elegy
455. **Liszt,** Hungaria
456. **Liszt,** Hamlet
457. **Liszt,** Battle of Hums
458. **Liszt,** Ideals
459. **Bruckner,** No. 1, C m
460. **Bruckner,** No. 2, C m
461. **Bruckner,** No. 3, Dm
462. **Bruckner,** No. 4, E♭ (romantic)
463. **Bruckner,** No. 5, B♭

No.

464. **Bruckner,** No. 6, A
465. **Bruckner,** No. 7, E
466. **Bruckner,** No. 8, C m
467. **Bruckner,** No. 9, D m
468. **Haydn,** No. 93, D
469. **Haydn,** No. 103, E♭ (Drum Roll)
470. **Volkmann,** No. 1, D m
471. **Smetana,** Vysehrad
472. **Smetana,** Moldau
473. **Smetana,** Sarka
474. **Smetana,** Bohemia's Woods and Fields
475. **Smetana,** Tábor
476. **Smetana,** Blanik
477. **Liszt,** Faust-Symph.
478. **Strauss,** From Italy
479. **Tschaikowsky,** No. 6, B m (Pathétique)
480. **Haydn,** No. 95, C m
481. **Hadyn,** No. 96, D
482. **Franck,** D m
483. **Haydn,** No. 97, C
484. **Haydn,** No. 86, D
485. **Haydn,** No. 98, B♭
486. **Haydn,** No. 45, F♯m (Farewell)
487. **Haydn,** No. 88, G
488. **Haydn,** No. 82, C (L'ours)
489. **Rimsky-Korsakow, Antar** (No. 2).
490. **Borodin,** No. 1, E♭
491. **Borodin,** No. 2, B m
492. **Mahler,** No. 7
493. **Rimsky-Korsakow,** Scheherazade
494. **Glasunow,** No. 4, E♭
495. **Glasunow,** No. 8, E♭
496. **Skrjabin,** Divin Poème
497. **Skrjabin,** Le Poème de l'Extase
498. **Strauss,** Hero's Life
499. **Strauss,** Alpine Symph.
500. **Tschaikowsky,** Manfred
501. **Borodin,** No. 3, A m (unfinished)
502. **Mozart,** C [425]
503. **Skrjabin,** No. 2, C m
504. **Schubert,** No. 1, D
505. **Schubert,** No. 2, B♭
506. **Schubert,** No. 3, D
507. **Schubert,** No. 4, C m (Tragic)
508. **Schubert,** No. 5, B♭
509. **Schubert,** No. 6, C
510. **Strauss,** Domestica
511. **Haydn,** No. 73, D (Chasse)
512. **Haydn,** No. 31, D (Hornsignal)
513. **Haydn,** No. 7, C (Le Midi)
514. **Franck,** Chasseur maudit
515. **Haydn,** No. 8, G (Le Soir)
516. **Franck,** Les Eolides
517. **Haydn,** No. 48, C (Maria Theresia)
518. **Haydn,** No. 55, E♭ (Schoolmaster)
521. **J.Chr.Bach,** D
522. **J.Chr.Bach,** E♭
523. **Franck,** Rédemption
524. **Zador,** Dance Symph
525. **Dvořák,** No. 4, G
526. **Dvorak,** No. 2. Dm

OVERTURES

No.
601. **Beethoven,** Leonore No. 3 .....
602. **Weber,** Freischütz.....
603. **Mozart,** Figaro .....
604. **Beethoven,** Egmont .....
605. **Weber,** Ruler of the Spirits.....
606. **Mendelssohn,** Melusine.....
607. **Weber,** Oberon .....
608. **Mozart,** Don Giovanni.....
609. **Weber,** Preziosa .....
610. **Beethoven,** Fidelio .....
611. **Mendelssohn,** Ruy Blas .....
612. **Weber,** Jubelee .....
613. **Mendelssohn,** Mid. Night's Dream...
614. **Mozart,** Magic Flute .....
615. **Nicolai,** Merry Wives .....
616. **Rossini,** William Tell .....
617. **Berlioz,** Waverley.....
618. **Berlioz,** Judges of Secret Court.....
619. **Berlioz,** King Lear .....
620. **Berlioz,** Roman Carneval .....
621. **Berlioz,** Corsaire .....
622. **Berlioz,** Benv. Cellini .....
623. **Berlioz,** Beat and Bened. .....
624. **Tschaikowsky,** 1812 .....
625. **Beethoven,** Prometheus.....
626. **Beethoven,** Coriolanus .....
627. **Beethoven,** Consecration .....
628. **Beethoven,** Leonore No.1 .....
629. **Beethoven,** Leonore, No. 2 .....
630. **Beethoven,** Ruins of Athens.....
631. **Beethoven,** King Stephan .....
632. **Beethoven,** Name Day .....
633. **Marschner,** Hans Heiling .....
634. **Mailliart,** Dragons de Villars .....
635. **Weber,** Euryanthe .....
636. **Schubert,** Rosamunde .....
637. **Mendelssohn,** Hebrides .....
638. **Glinka,** Life for the Tsar .....
639. **Glinka,** Ruslan and Ludmila .....
640. **Cherubini,** Abencerages .....
641. **Cherubini,** Medea.....
642. **Cherubini,** Anacreon .....
643. **Cherubini,** Water Carrier.....
644. **Cornelius,** Barber of Baghdad.....
645. **Cornelius,** Cid.....
646. **Schumann,** Manfred .....
647. **Schumann,** Genoveva .....
648. **Bennett,** Najades .....
649. **Wagner,** Tristan u. Isolde .....
650. **Boieldieu,** White Lady .....
651. **Auber,** Bronze Horse .....
652. **Wagner,** Lohengrin: (Act I and III) ..
653. **Mendelssohn,** Calm Sea and Prosperous Voyage .....
654. **Rossini,** Semiramis.....
655. **Rossini,** Tancredi.....
656. **Brahms,** Acad. Fest. Ov. .....
657. **Brahms,** Tragic Ov.....
658. **Auber,** Black Domino .....

No.
659. **Auber,** Fra Diavolo .....
660. **Mozart,** Tito .....
661. **Mozart,** Idomeneo .....
662. **Mozart,** Cosi fan tutte .....
663. **Mozart,** Abduction .....
664. **Smetana,** Bartered Bride .....
665. **Wagner,** Mastersingers.....
666. **Wagner,** Parsifal.....
667. **Wagner,** Rienzi .....
668. **Wagner,** Dutchman .....
669. **Wagner,** Tannhäuser .....
670. **Reger,** Comedy Ov. .....
671. **Wagner,** Faust Overt.....
673. **Volkmann,** Richard III. .....
674. **Volkmann,** Fest-Ouv. .....
675. **Tschaikowsky,** Romeo .....
676. **Gluck,** Iphigenie in Aulide .....
677. **Smetana,** Libussa.....
678. **Suppe,** Poet and Peasant .....
679. **Flotow,** Stradella .....
680. **Flotow,** Martha .....
681. **Bruckner,** G m (posth.) .....
682. **Mendelssohn,** Son and Stranger ...
683. **Mendelssohn,** Athalia .....
684. **Mendelssohn,** St. Paul.....
685. **Rossini,** Barber of Seville .....
686. **Rossini,** Thievish Magpie .....
687. **Pfitzner,** Palestrina, 3 Preludes .....
689. **Auber,** Dumb Girl of Portici.....
690. **Dvořák,** Carnival .....
691. **Gluck,** Orpheus and Eurydice .....
692. **Rimsky-Korsakow,** La grande Pâque Russe .....
693. **Lortzing,** Czar and Carpenter.....
694. **Kreutzer,** Das Nachtlager von Granada
695. **Mussorgsky,** Howantschina.....
696. **Weber,** Abu Hassan .....
697. **Weber,** Silvana .....
698. **Schubert,** Alfonso and Estrella .....
699. **Glasunow,** Festival Overt. .....
700. **Pfitzner,** Kathchen v. Heilbronn ....
1101. **Humperdinck,** Hänsel und Gretel....
1102. **Gluck,** Alceste .....
1103. **Strauss,** Bat .....
1104. **Lalo,** Le Roi d'Ys .....
1105. **Boieldieu,** Calif of Bagdad .....
1106. **Strauss,** Gipsy Baron .....
1107. **Verdi,** Forza del Destino.....
1108. **Verdi,** Vespri Siciliani.....
1109. **Cimarosa,** Secret Marriage.....
1110. **Rossini,** L'Italiana in Algeri.....
1111. **Weber,** Peter Schmoll .....
1112. **Verdi,** Nabucco .....
1113. **Rossini,** Scala di Seta .....
1114. **Handel,** Rodelinde, Ballet Terpsicore
1115. **Tschaikowsky,** Hamlet .....
1116. **Debussy,** L'Apres'-midi d'un Faune.
1117. **Bantock,** The Frogs .....
1118. **Borodin,** Prince Igor .....